THE NEW-YORK HISTORICAL SOCIETY QUARTERLY

VOLUME XXX *April 1946* NUMBER 2

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THE NEW-YORK HISTORICAL SOCIETY

QUARTERLY

VOLUME XXX APRIL 1946 NUMBER 2

CHARLES E. BAKER, *Editor*

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Plate, courtesy American Coll

GREAT BLACK-BACK GULL

Original Water Color Drawing by John James Audubon

In the Collection of The New-York Historical Society

THE NEW-YORK
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QUARTERLY
April 1946
VOLUME XXX NUMBER TWO
New York: 170 Central Park West

THE STORY OF A PRICELESS ART TREASURE

THE ORIGINAL WATER COLORS OF JOHN JAMES AUDUBON

by GEORGE A. ZABRISKIE

WHEN this Society decided to commemorate the 95th anniversary of the death of John James Audubon, by assembling some of his paintings for exhibition, we did not dream it would create such nation-wide interest. Of course we realized that a number of the far-flung Audubon clubs might send representatives and that some bird-lovers would come a long way to see it if they knew about it, but our possession of these treasures has never received much publicity. Only a few years ago a large and important art institution in the Midwest explained its exhibit of the Elephant Folio Edition of his prints by announcing that the originals were not known to exist. However, they do exist; we have them, and a little story of how we came by them may be interesting enough to tell you, or at least refresh your memory.

New Yorkers were not unfamiliar with Audubon a century ago, for we find the following notice in the *New-York Commercial Advertiser* of October 8, 1839:

> AUDUBON'S ORIGINAL DRAWINGS——
>
> This beautiful collection of Drawings, representing all the "Birds of North America," is now open for public inspection at the Lyceum of Natural History, No. 563 Broadway. Hours from 9 A. M. till dusk. Admission 25 cents.
>
> oct 1–1w*

Then follows the article:

AUDUBON'S BIRDS.—There are many attractive exhibitions now open in this city, but we are not sure that any one of them presents stronger inducements to the visitor who has an hour or two to spare, and some taste withal for natural history, than Mr. Audubon's gallery of water-color drawings, at the Lyceum. There are displayed some hundreds of American birds, of all sizes and varieties, from the wild turkey and the flamingo down to the tiniest hummingbird—all depicted with most perfect fidelity of form, color and plumage, and in attitudes and actions so true to nature that nothing can be more life-like. Every bird is represented as in a mirror; with the exact dimensions of reality, and with admirable preservation of character. Such a collection has never been seen at any time or place; one so comprehensive, so complete, or so admirably executed, and we may add so beautiful.

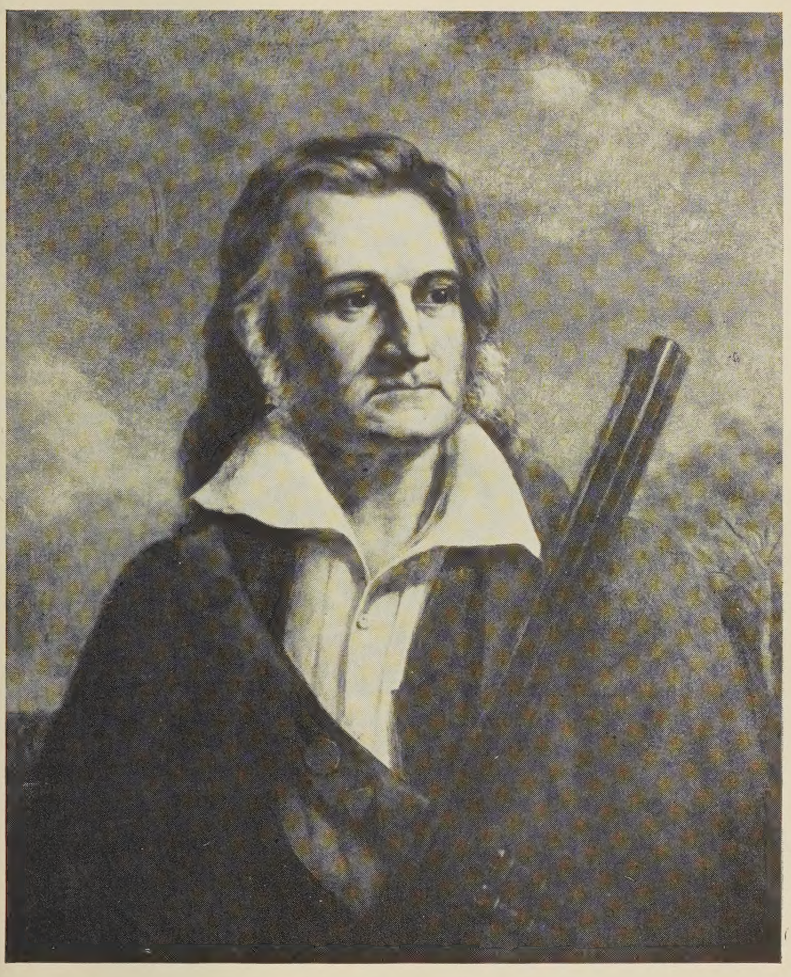
Then, after twenty-two years, with Audubon dead a full decade, there came this letter to our Secretary from Mr. S. N. Parmalee:

New York Nov 4/61

Geo H. Moore Esq

Dear Sir,

I am informed by Mrs J. J. Audubon, that the original, colored drawings of her husband's great work "The Birds of America," are to be disposed of. She has some reason to think that the British Museum will purchase them: but as it is an *American work*, she thinks,—as doubtless all Americans must think—that the drawings should be retained in this

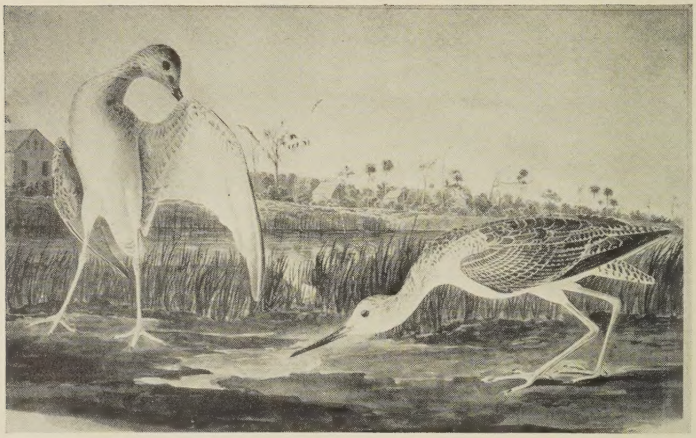


JOHN JAMES AUDUBON (1785–1851)
Portrait, *c.* 1841, by his son, John Woodhouse Audubon (1812–62)
On exhibition from the American Museum of Natural History

country. It occurred to me, that the archives of the New York Historical Society would be the proper repository of so valuable a national treasure. I suggest the subject for your personal—and if you think proper—your official consideration.

Yours truly,

S. N. PARMALEE



Plate, courtesy the Magazine Antiques

TELL-TALE GODWIT OR SNIPE (EAST FLORIDA)
Original water color by John James Audubon
In the Collection of The New-York Historical Society

Even then it took a year and a half to plan things out, but on April 14, 1863, we were able to issue this

CIRCULAR

The New-York Historical Society has the opportunity, for a briefly limited period, to purchase for $4,000, the original drawings of Audubon's great work, "THE BIRDS OF AMERICA," with his "ORNITHOLOGICAL BIOGRAPHY."

Having no funds for the purpose, the Society relies upon the liberality of the public-spirited citizens of New-York for the means to accomplish this important object. It has appointed the following Committee to solicit subscriptions; and they submit some leading reasons for the purchase, suggested by the character of the drawings, the merits of the artist, and the debt-burthened condition of his aged widow, who is the exclusive owner.

These drawings are 459* in number. As works of art they are of rare and great intrinsic value. They are in an excellent state of preservation, and most of them contain sketches of plants and scenery, with life-like portraits of the birds, in their richest plumage and best condition.

The entire collection furnishes a complete and original Portrait Gallery of American Birds. As such, it has a national interest, to which time will give increasing value. It furnishes, besides, a marked record of the personal history and genius of the eminent naturalist, John James Audubon, and of his enthusiastic and indefatigable life. The birds were drawn by him mostly in the places where they were found; often in scenes of difficulty, and occasionally of danger, both on land and at sea.

As a work of our national art and our natural history, this opportunity should not be lost, to deposit near the home of the distinguished artist, these memorials of his genius, according to his wish, in a secure place like that of the Art Gallery of this Incorporation.

The venerable widow of the author, now at the age of seventy-five, is further burdened with the cares occasioned by the death of their two sons, and the heavy losses they had previously sustained. Thus she is in absolute need of the aid which this sale will afford, for her own support and that of her dependent grandchildren, and therefore offers the drawings for the price stated, first to the countrymen of her lamented husband. But, if this offer is disregarded, necessity will then compel her to accept a more remunerative proposal from abroad: in which case, this unique collection will be irrevocably lost to America, to enrich and grace a European gallery.

New-York, *April 14th*, 1863.

FREDERIC DE PEYSTER,
BENJAMIN H. FIELD,
SHEPHERD KNAPP,
DANIEL F. TIEMANN,
BENJAMIN W. BONNEY,
REV. SAMUEL OSGOOD, D.D.,
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WILLIAM SCOTT,
HUGH N. CAMP,
REV. THOMAS M. PETERS,
ABIEL A. LOW,
HENRY E. PIERREPONT.

Committee of the New-York Historical Society.

Sir:

The Committee above designated, beg leave to call your attention to the foregoing Circular; and will have the honor to wait upon you for your subscription toward the amount required to purchase the drawings therein referred to. The subscriptions obtained will be deposited with the President of the Manhattan Bank; to be returned, in case the whole sum of $4,000 is not fully raised.

April 14th, 1863.

On behalf of the Committee,
FREDERIC DE PEYSTER,
Chairman.

* The original receipt specifies 464.

Plate, courtesy American Collector

AUDUBON'S "ROBINS NIBBLING CHINABERRIES"

The earliest known sketch of American robins
Unpublished prior to the present exhibition
In the Collection of The New-York Historical Society

This appeal for a popular subscription brought a prompt and generous response, so that by June 3, 1863, the $4,000 had been raised and the grandest collection of drawings and paintings of birds, unsurpassed in brilliancy of color and originality of design, came to the Society, to be preserved for the edification and enjoyment of our people for all time.

Plate, courtesy the Magazine Antiques

THE MOURNING DOVE
Original Audubon Water Color
At The New-York Historical Society

The collection consists of some 464 pictures of which more than half bear signatures, dates, and other descriptive matter. With it, too, came a copy of Audubon's *Ornithological Biography* and a number of variants of original drawings for Elephant Folio subjects, never engraved. Was there ever so great a single American art treasure? And such is the value of the dollar today that four thousand of them would hardly buy the turkey's wing!

Now, despite all this, can you believe the Society does not own a single colored engraving from the Audubon Folio, although several of our members were on the original list of subscribers and others came into possession of it later? Strange oversight, that's all—and one day we will add it to complete the record, remembering the motto used by our founder, John Pintard, on his bookplate: "Never despair."

In the present exhibition Mr. Shelley is showing more than 150 pictures—a greater number than has ever been displayed together

since their purchase, as, due to fragile color which cannot be exposed to bright light, not more than thirty have normally been shown at one time and then only in a special room with indirect lighting.

Now, you have the story of how and when we acquired the Audubon Collection, what it consists of, and our present exhibition, but we haven't said a word about Audubon himself—that is, who he was, where he was born, who was his father, his mother, because we do not know. His birth and early childhood are a mystery. One biography you read says he was born in Louisiana and his mother was a Creole; another says he was born on the island of Haiti; still another, that he was born in France. One even intimates that he was the lost son of Louis XVI and Marie Antoinette, known as the Dauphin—which story we would like to subscribe to, but one of the penalties of writing for this historical publication is that we have to stick to known facts, and the only living person who would be likely to know and who has favored us with her confidence will have none of such talk. She says definitely, there is not a trace of his birth, anything that anybody says about it is pure speculation, and all that is known is the record of his adoption at about nine years of age by a French seafaring man named Jean Audubon in Nantes, France.

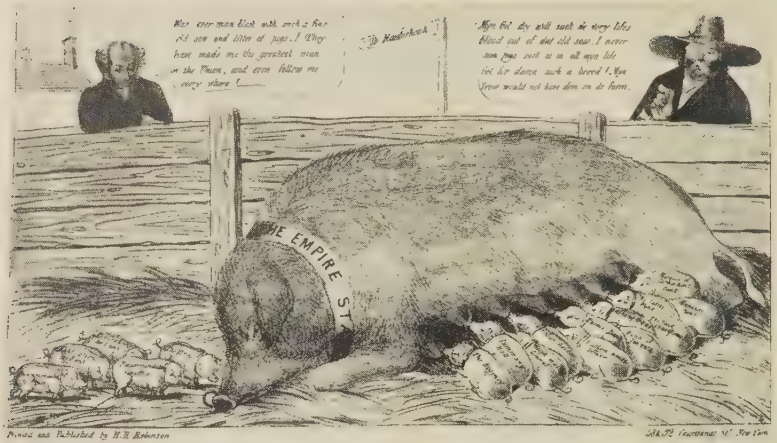
NEW YORK STATE IN NATIONAL POLITICS: NOTES FOR A CARTOON RECORD

by Frank Weitenkampf

By Keppler in *Puck*, 1881 (*see* p. 89)

FOR a long time during the 19th century our political cartooning was preponderantly centered in New York City. It was not until around the turn of the century, when the daily press had come into the field and the old-style comic weekly was gradually fading out, that caricaturists began to blossom out all over the land. However, although so much of cartoon publishing (both in separate sheets, such as those issued particularly by H. R. Robinson and Currier & Ives, and in comic papers) was done in New York City, yet until the last quarter of the century it was mainly national affairs that occupied the artists, and writing on the subject has been generally from that standpoint. But those cartoons of national import inevitably at times convey allusions to local activities, reflecting the political influences radiating from Albany and New York City to Washington. That element has its interest for the historian of the Empire State.

In the early years of the Republic the conflict between the Federalists and Republicans produced violent criticism on both sides, with a natural accent on national policy, no matter what local interests helped to create an animus. But about the time that


Was ever man black with such a load of sin and filth of soul! They have made me the greatest man in the Union, and even follow me every where!
Handkerchief
Myn God dey will suck de very life blood out of dat old sow. I never seen pigs suck as un all myn life tel her dance such a breed! Myn Grove would not have dem on de farm.
THE EMPIRE ST

GOING THE WHOLE HOG.

the spirit of the plain people, personified by Andrew Jackson, was making itself increasingly felt, the influence of local politics on the Washington scene began to be noted by cartoonists. The activities of the developing New York State machine came in for criticism, usually as one phase of a general situation pictured. Even when a cartoon deals with the local scene only, which occasionally happens, there may be sensed a possible reverberation in the national capital. Thus the New York Democratic machine, the "Regency," was hit in A Caucus held at Albany on . . . April 11th, 1824, by the New York City Members. The object of this secret meeting was the removal from the Canal Commission of DeWitt Clinton, but, as William Murrell notes in his *A History of American Graphic Humor*, "Public indignation over this act of petty spite brought Clinton into power once more." Conversely, cartoons national in subject matter sometimes reflected the local situation as well. This was true of one of the earliest of the anti-Jackson cartoons, Office Hunters for the Year 1834, published by Anthony Imbert. It was an attack on the spoils system, and although general in scope and making no special mention of New York, it will easily recall to us

Governor Marcy's coinage of the phrase "to the victor belong the spoils," and Van Buren's part in putting the principle into practice in the national capital. Its use specifically in New York State is commented on in GOING THE WHOLE HOG (1836), in which appears Van Buren, as Governor, with office holders as a litter of pigs.

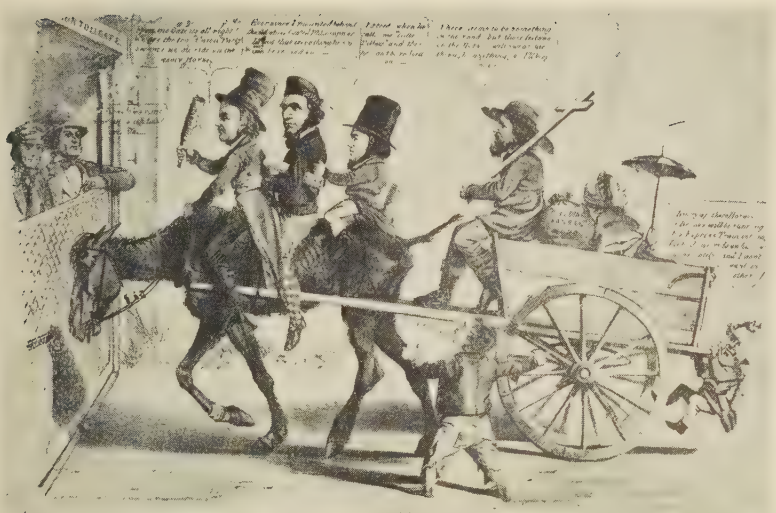
All-too-practical politics were apt to produce the purchasable voter, and he is presented in Napoleon Sarony's A DEMOCRATIC VOTER, ready, in the late 'thirties, to vote "according to conscience and him as tips most," for either Tammany or Loco-Foco. The Loco-Foco reference is to the Equal Rights Party, radical wing of the New York Democracy, which, on October 29, 1835, in Tammany Hall, controlled the caucus. The conservative opposition turned out the gas, but candles were lighted with matches called loco-focos. Hence the name Loco-Foco in the cartoons of the next ten or fifteen years: LOCOFOCO AND NULLIFICATION NUPTIALS; WHIG APPEAL FOR AN EXCUSE (1843), in which Frelinghuysen speaks of "Those horrid Locos"; LOCOFOCOISM IN BLUE STAGE (1844); and LOCO FOCO CANDIDATES TRAVELING (1848), showing Van Buren towing Marcy and others up Salt River. This political party is put quite in a New York City setting in two drawings by "Peter Quaint" published in the *Morning Herald* on the election of Isaac L. Varian as mayor on the Tammany ticket in 1839. One is GREAT DEMOCRATIC MEETING IN TAMMANY HALL, OF BUTTENDERS, POINTENDERS, HUGE PAWS, RING TAILS, LOCOFOCOS, NINTH WARD ROARERS, BALL-ROLLERS, &C., &C. The other is HUMOURS OF THE ELECTION. GREAT PROCESSION OF HUGE PAWS, BUTTENDERS, ROARERS, ROWDIES, ROUSERS, INDOMITABLES, DAMNABLES, HUNKERS, BUNKERS, CLINKERS, STINKERS, BATTLERS, AND ALBANY BASIN RATTLERS. FIRST NIGHT OF THE ELECTION. ALL HELL LET LOOSE. Another attack on the machine's local activities came around 1840 in THE FORTY THIEVES OR THE COMMON SCOUNDRELS OF NEW YORK, "Scoundrels" being a play on the word "Council." Such sporadic

attacks on the local Tammany bossdom were followed a generation later by Thomas Nast's scorching arraignment of Tweed and his gang, and Tammany's municipal activities continued to occupy cartoonists after Tweed's downfall.

However, we are concerned with Tammany's efforts to get its fingers in the national political pie, which received early attention from cartoonists. In E. W. Clay's New Edition of Macbeth or Bank-oh's Ghost (1837) Tammany cries, "Down with the Bank!" which institution Jackson was then fighting. The Funeral of Old Tammany (1836) was an example of early wishful thinking; wakes over this ever-reviving Phoenix were repeatedly held in succeeding years.

During the 'fifties New York newspaper editors, through their development of an acrimonious personal journalism, dominating personalities, and vigorous writing, became equally subject with the political bigwigs to pictorial lampooning. For example, in The Mustang Team (Currier & Ives), issued during the campaign of 1856, J. C. Frémont and his Jessie are seated in a cart drawn by a sorry horse astride which are Horace Greeley of the *Tribune*, J. G. Bennett of the *Herald*, and H. J. Raymond of the *Times*, while J. W. Webb of the *Courier & Enquirer* is hitching on in back, which causes a boy to yell, "Cut behind!" In another cartoon Greeley bogs down Frémont's cart in the "Abolition Cess Pool," while Henry Ward Beecher pries up a wheel with a rifle. Beecher had urged sending Sharps rifles to the Free State men in Kansas; the arms were dubbed "Beecher's Bibles." In Fremont's Last Grand Exploring Expedition in 1856, Beecher is to "furnish the rifles," but in The Great American Buck Hunt of 1856 (Currier & Ives), floundering with Greeley in "Abolition Bog," he vows he will thereafter "stick to preaching."

The spirit of appeasement marked the choice of presidential candidates in 1860. The New Yorker W. H. Seward, apparently the logical Republican nominee, was pretty outspoken on slavery



THE "MUSTANG" TEAM

and so was opposed even in his own state. Greeley, active in this, throws Seward overboard in The Irrepressible Conflict: or, The Republican Barge in Danger (Currier & Ives) and is accused by policeman Raymond, in The Impending Crisis, of having pushed Seward off the pier beside which he sinks, clutching "Greeley's letter"; J. W. Webb, as newsboy with a bundle of *Courier & Enquirer*, says, "I saw him do it." Seward, as a nurse, in The Great Exhibition of 1860, holds a Negro baby, "Irrepressible Conflict," while Lincoln capers before Greeley's barrel organ, "N. Y. Tribune," and Webb holds a tambourine to collect money; Raymond says, "I have my own little axe to grind." In Maurer's The Political Gymnasium (Currier & Ives) Greeley swings from the horizontal bar "Nom. for Governor"; Webb, turning a somersault, says, "I'll bet a quarter I can beat any man in the party at turning summersets"; but Seward admonishes Lincoln (on a rail "For President"): "You'd better be careful my friend, that you don't tumble off; as I did before I was fairly on."

Of the second Democratic convention, at Baltimore, struggling with dissension, Murat Halstead said: "The New York delegation had the fate of the convention in its keeping," and the campaign brought the New York element prominently into cartoons, in the persons of Seward and Thurlow Weed, as well as in the activities of the editors already referred to. The disruption of the Democratic Party was illustrated in PROGRESSIVE DEMOCRACY—PROSPECT OF A SMASH UP. It shows the Lincoln engine bearing down on a wagon representing Democracy, at one end of which two mules, having the heads of Breckenridge and Lane and driven by Buchanan, pull against Douglas and Johnson hitched to the opposite end and straining under the lash of an Indian who cries, "Tammany to the Rescue!" But Currier & Ives, publishers of this cartoon, ever ready to serve both sides, also were actively producing anti-Lincoln cartoons. In three of them the disturbing slavery issue looms large, and Greeley figures in each. In THE NIGGER IN THE WOODPILE Lincoln is perched on the loosely stacked rails of the "Republican Platform," within which is a Negro, while Greeley assures "Young America" that "we have no connection with the Abolition Party." Again, in THE RAIL CANDIDATE, Lincoln straddles the rail "Republican Platform" carried by Greeley and a Negro. And in AN HEIR TO THE THRONE Greeley presents P. T. Barnum's "What is it" as a presidential candidate—an "individual . . . with all . . . the virtues of Black Republicanism."

After Lincoln's election, Seward's attempt to control the new administration was satirized in *Vanity Fair*, 1861, by H. L. Stephens' THE INSIDE TRACK; Thurlow Weed, powerful New York figure, says impressively to the President: "Trust to my friend Seward," to which Lincoln counters with a quizzical glance. Seward as New Yorker in a national role continued to hold a place in cartoons throughout the Civil War. The ideals and passions stirred into full life by that conflict rather thrust the local element into the background in cartoons. However, the

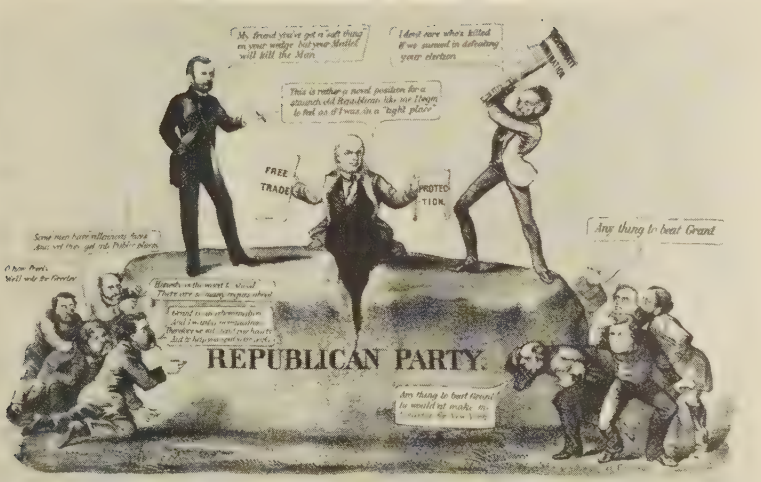
"THE NIGGER" IN THE WOODPILE.

New York Copperheads got their share of attention. But if Fernando Wood's secessionist proposal to make NewYork a free city was noted in caricatures the present writer has not seen them. In the inevitable pictorial criticism of the President's exercise of extraordinary war powers Lincoln's New York supporters sometimes shared, as in THE GRAVE OF THE UNION, in which the Constitution, which Horatio Seymour of New York warned was in danger, is being buried by Greeley and others.

The extensive activity of the cartoonists during the Lincoln-McClellan campaign of 1864 brought New Yorkers again into a few of their productions. Greeley and Beecher appear in Louis Maurer's ABOLITION CATASTROPHE, in which the locomotive "Abolitionism" strikes the rock "Emancipation," with Lincoln and Greeley hurtling through the air. Seymour, Wood, an Irishman, and a Bowery B'hoy (picturesque Manhattan figure) utter Southern sentiments in PLATFORMS ILLUSTRATED; and in THE POLITICAL SIAMESE TWINS, representing McClellan and Pendleton, Seymour says: "With Pendleton as Vice; Val. Secretary of State; Wood in the Treasury, and I Gov^r of New York, we will

have peace at any price 'our friends' choose to ask for it." These Copperhead charges came up again in the 1868 contest between Seymour and Grant. THE MAN OF WORDS. THE MAN OF DEEDS. WHICH DO YOU THINK THE COUNTRY NEEDS? by J. Cameron (Currier & Ives) presents Horatio Seymour delivering his speech during the Draft Riots in New York, and THE DEMOCRACY IN SEARCH OF A CANDIDATE (Currier & Ives) shows him flying in the guise of a goose above the other candidates and protesting: "Who said goose?—I aim to be an eagle." But in another Currier & Ives production, THE RADICAL PARTY ON A HEAVY GRADE, which exemplifies the lithograph firm's readiness always to take both sides in political questions, he is "the rising sun" over the White House.

Beginning with this 1868 campaign Tammany's part in national politics is stressed more than before by cartoonists. Thomas Worth's THE GREAT AMERICAN TANNER depicts Governor John T. Hoffman presenting Seymour and Blair to Grant to be tanned. Tweed appears in LAST DITCH OF THE DEMOCRATIC PARTY and, with Greeley, in THE NEW CONFEDERATE CRUISER. Tammany's thievery, under Tweed, though a local matter, also had its wider implications. Governor Hoffman, re-elected in 1870, was headed for the Presidency in Nast's ON TO WASHINGTON (1871), as a cigar-store Indian propelled by Tweed, Oakey Hall, Jim Fisk, and others. In a later cartoon, Hoffman, pictured as President, is thrown completely into the shade by Tweed, with a cabinet consisting of Fisk (Navy), Dick Connolly (Treasury), and Peter B. Sweeny (State), and A. Oakey Hall as Attorney General. In the same year, Joseph Keppler, in St. Louis, castigated the same malodorous quartette in two anti-Tammany cartoons for *Puck*. Nasts bitter attacks of 1872 on Greeley (often attacked in the course of his colorful career, but never so fiercely as by Nast) repeatedly linked him to Tweed, and Cameron's SPLITTING THE PARTY. THE ENTERING WEDGE (Currier & Ives) als shows Hall, Tweed, and Sweeny supporting Greeley. Even Grant, in the Matt Morgan cartoons commissioned by Frank Leslie, was pic-



SPLITTING THE PARTY.
The Entering Wedge.

tured as subservient to Tweed. With Greeley dead and Grant elected, Fernando Wood bobbed up again in Nast's THE BIGGEST JOKE OF THE SEASON (1873), offering "Articles of Impeachment against Schuyler Colfax." Then came Nast's unceasing terrific blows at the local doings of the Tammany Ring, but that story has been told fully and need not be repeated here.

By the late 'seventies the separately published cartoon, issued by lithographic firms such as Currier & Ives, had given way to the cartoon in weekly periodicals such as *Harper's* (with Nast), in the *Daily Graphic* (which published cartoons by young artists, such as A. B. Frost, who were to make their mark in different fields of art), and comic weeklies such as *Puck*, which latter Keppler's cartoons raised into a power.

In 1876 the candidacy of Samuel J. Tilden again brought a New Yorker within view of the Presidency. Though Tilden had imposed his personality on the Democratic Party by his record as Governor of the State and by his activities in the exposure of the Tweed Ring, the opposition again lugged in Tammany. Nast's

THE DEMOCRATIC (DEFORMED) TIGER "FIXED" showed a hybrid having Tilden's head at one end, Tammany's at the other, with John Morrissey offering bids to bettors. The fierce resentment aroused by the contested election was summed up by Nast in A TRUCE,—NOT A COMPROMISE, BUT A CHANCE FOR HIGH-TONED GENTLEMEN TO RETIRE GRACEFULLY FROM THEIR VERY CIVIL DECLARATION OF WAR: Uncle Sam's hand holds down an arm reaching for a revolver lying on a paper inscribed "Tilden or Blood . . . Civil War." On Tilden's death in 1886 *Puck* paid tribute to his refusal to abet violent action: he submits to the Electoral Commission, waving off a fury brandishing the torch of civil war.

With Hayes in the Presidential chair, the squabbles between the Republican Stalwarts and Half-Breeds rose to a violent pitch, with the New Yorkers Roscoe Conkling and Thomas C. Platt playing a prominent part. Into this entered the 1880 third-term movement for Grant, strongly scored in PUCK WANTS A "STRONG MAN AT THE HEAD OF GOVERNMENT"—BUT NOT THIS KIND.

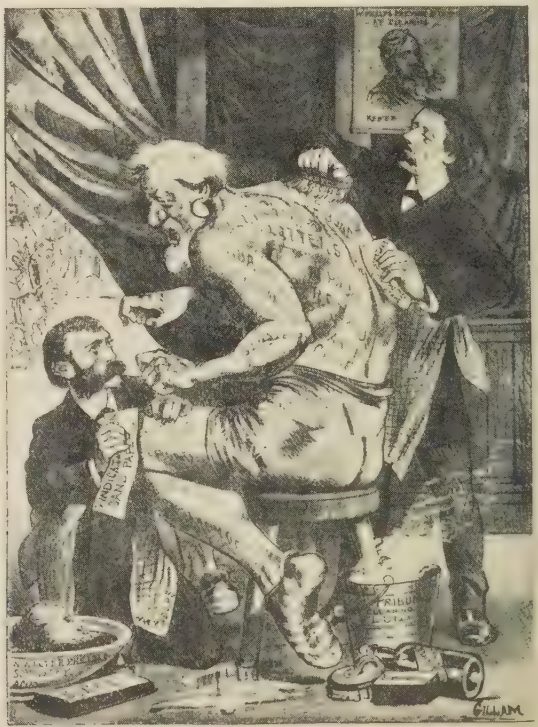
Here Grant, as an athlete hanging by the Whiskey and Navy rings, holds up men of unsavory reputation, including Thomas Murphy, Collector of the Port of New York. Conkling and Murphy also figure in Keppler's THE POLITICAL ARMY OF SALVATION. Conkling failed to impose Grant's name on the Convention and Garfield was nominated.

At the Democratic Convention Tammany again tried to get in its fine Italian hand and was attacked by Keppler in TAMMANY'S JIG IS UP, THAT DEMOCRATIC ASS SHOWING HOW HE WENT INTO CONGRESS (those marching to the Capitol include Fernando Wood with a placard "Tammany must rule National Politics"), and KING OR CLOWN—WHICH? (referring to Kelly's refusal to support Tilden and then swinging into line). Tilden, a diminutive David, overcomes a huge Kelly in Keppler's DAVID AND GOLIATH (June 1880). General W. S. Hancock, the eventual Democratic candidate, in Keppler's JUST THE DIFFERENCE (July 17, 1880), carries the Democratic donkey, with John Kelly hanging on behind, while Garfield rides his party horse. Nast pictured Hancock with ear cocked at sphynx Tilden, while from Tammany Hall peeps Kelly, saying: "Ha! Ha! Now he will have to call on me, or there will be the Kelly to pay." In Keppler's JOHN KELLY'S LITTLE DRIVE TO THE NEW YORK CITY HALL (November 17, 1880) Kelly and Mayor W. R. Grace are riding roughshod over local opponents and Hancock as well. After Hancock's defeat *Puck* showed Kelly dancing a jig in THE WAKE OVER THE REMAINS OF THE DEMOCRATIC PARTY, and the following January (1881) advised the Democrats: THE LAST RESORT: LET THE DEMOCRATS THROW THEIR "JONAH" OVERBOARD.

Garfield was elected, but the Republican Stalwarts and Half-Breeds continued their quarrels. Chester A. Arthur, removed from the New York Custom House by Hayes, had been nominated for Vice President as a sop to the Stalwarts. Garfield now appointed to the Custom House a man distasteful to the strutting Conkling, who, failing to defeat this nomination, resigned from

Two *Puck* Cartoons on Blaine's Candidacy against Cleveland, 1884.

Above: Keppler
Right: Gillam



"LOVE'S LABOR 'S LOST."

the Senate, together with Platt. In Keppler's A HARMLESS EXPLOSION (*see* p. 77) Conkling is an enormous deflating windbag, Platt hanging from his coat-tail. The two counted on reappointment by the Legislature, which nevertheless named men favorable to the President. The assassination of Garfield put Arthur into the Presidency and in Keppler's somewhat prophetic A GRAND SHAKESPEAREAN REVIVAL (1881), as Prince Hal become King he casts off Falstaff Conkling. Conkling went out of public life, but Platt remained, and his bossing of the State Republican machine and his supposed deals with Croker of Tammany later called forth much cartoon criticism.

Grover Cleveland's prominence in New York State affairs brings the campaign of 1884 well within the field of our exploration. In the cartoon record of the day one notes the still-continuing appearance of the editors of the great New York City dailies. Soon the change in methods of newspaper publication was to remove the editors' prominence in the political limelight, but for the moment such editors as Joseph Pulitzer, C. A. Dana, and Whitelaw Reid were still in evidence. Reid's support of the Republican candidate, J. G. Blaine, made him frequently a telling subject for the cartoonist's crayon. In Gillam's PHRYNE BEFORE THE CHICAGO TRIBUNAL, an adaptation of J. L. Gérôme's well-known painting, Reid unveils Phryne-Blaine, tattooed with the charges against him, to the Republican Convention. In LOVE'S LABOR'S LOST (*Puck*, 1884) he and Phelps are working hard to scrub the tattooed record off Blaine, and in Keppler's HE CAN'T BEAT HIS OWN RECORD he holds bucket and sponge for the spent runner Blaine, who is striving pantingly to pass the shadow of his record. Among the spectators are the New Yorkers Jay Gould, C. W. Field, and Russell Sage. The significance of the presence of these representatives of the money power is underscored by Walt McDougall's THE ROYAL FEAST OF BELSHAZZAR, showing a similar group supporting Blaine. The latter cartoon appeared in the *New York World*, for by 1884 the dailies were beginning to enter the field of political caricature.

Tammany was repeatedly accused of knifing its party's candidates for national office, selling out for local advantage. In 1880, in the *Daily Graphic's* I DID IT ALL FOR THEE (*see* p. 86), Kelly embraces a bag lettered "$30,000,000 city offices"; at his feet is a club, "Tammany power," and beyond lies W. S. Hancock. Later, Kelly is THE POLITICAL SUTLER in Gillam's cartoon, with a ledger recording "Sold—1876, S. J. Tilden—1880, Gen. Hancock." In 1884 Nast has Kelly telling Blaine that if he is not as successful as the Republican in managing "My Convention . . . , I'll see you later." In 1892 Richard Croker appears as THE POLITICAL TRADER, "Everything sacrificed for New York City patronage"; and in 1900 Dalrymple showed him shouting for Bryan and voting for McKinley. Returning to 1884, in Keppler's A SAIL, A SAIL, Kelly, an Indian on a deserted shore, threatens Lady Democracy, who looks for help to the Independent Republicans. And in the ironical THE GREAT DEMOCRATIC HARMONY BALL, by J. A. Wales, Kelly leads the dance with Hubert O. Thompson, leader of the anti-Tammany County Democracy.

Cleveland was elected. His reform record as Governor was not one to comfort job-hungry Democrats. Nast had shown the Governor in REFORM WITHOUT BLOODSHED, young Theodore Roosevelt standing by him. In Eugene Zimmerman's NO WELCOME FOR THE LITTLE STRANGER, Cleveland as President shelters the babe "Civil Service Reform" against the annoyance of Democrats masquerading as bad boys, including the New Yorkers David B. Hill, Pulitzer, Dana, Kelly, and H. O. Thompson. Reform of the Party is indicated in Keppler's conceit of Cleveland as Lohengrin protecting Elsa (Democracy) against Ortrud (Pulitzer) and Telramund (D. B. Hill). But during the 1892 campaign and later, Republican cartoonists continued to portray Cleveland as affiliated with Tammany. Victor Gillam's I AM IN THE HANDS OF MY FRIENDS places him, alarmed, between Hill and Croker; and in Gillam's RESPONSIBLE FOR NEW YORK'S DISGRACE, Croker berates him: "You made speeches in favor of Tammany control of

New York State . . . , and now you howl for reform, you old humbug."

We have reached the time when the comic paper was superseded by the daily paper as a vehicle for political caricature. Sifting of the resultant enormous amount of material is hardly a matter for these scant notes. The threshold of the present century makes a good stopping place; the soil has at least been scratched. Obviously not a complete record is offered, but a hint of material for history.

[NOTE: All illustrations in this article are from the collection of the New-York Historical Society.]

EARLY AMERICAN DIRECTORIES

IN THE LIBRARY OF THE NEW-YORK HISTORICAL SOCIETY

by Oscar Wegelin

IN THE possession of The New-York Historical Society are many of the earliest directories of American cities, towns, and villages. Much of value to the historian, genealogist, and research student is to be found in these publications. Most of them carry advertisements of local merchants and others, frequently with views of the advertisers' stores or buildings. Some list streets and post offices, and many of them contain historical résumés as well as statistical matter. They are all replete with information of interest to the present-day writer and historian but, unfortunately, many of the earliest directories are extremely rare and too often entirely unknown to scholars and research students.

Since the early issues were generally published in very limited editions, wear and tear and time have reduced most of those to a very few copies. Fortunately, the late Daniel Parish, Jr., long a member of our Society and chairman of its Executive Committee, saw the importance of these early ephemeral publications and for a number of years purchased all that he could procure from dealers, auctioneers, and others. Thanks largely to him, The New-York Historical Society's collection of directories covers a surprisingly large number of the important early communities in the United States. Indeed, the only known copies of certain directories are found here, and in no few cases the library contains complete or almost complete runs of the directories of the cities represented—among them New York, Philadelphia, Brooklyn, and some of the large cities of the West and South.

Included among the "firsts" of this collection are the earliest of all directories published in America, the earliest ever issued below the Mason & Dixon Line, the earliest printed west of the Mississippi, and the first of, among others, Philadelphia, New

York, Charleston (S. C.), Cincinnati, St. Louis, and New Orleans. Since all of these are rare and some unique, it may be useful to scholars to have at hand a selected list of the earliest American directories in the Society's collection, not only for the purpose of locating copies of particular items, but also of indicating the extent of the research facilities available in that field.

A few important old cities are excluded from the list because they are represented in the Society's collection only by reprints of their earliest directories or by directories of slightly later date. Thus, although we have a reprint of the first Boston directory (1789) and of the first Buffalo directory (1832), the earliest of their original issues on our shelves is, for Boston, the 1796 directory, and for Buffalo, the directory of 1836–7. Our 1815 Albany directory is the third issued for that city, the first having appeared in 1813; and our Chicago directory for 1846–7 is, according to its title page, the fifth issued for that city. In no case where, within our knowledge, a community's earliest directory is absent from our collection will an entry for that community be found in the list following. On the other hand, the omission of an earliest title from this list does not necessarily mean that we do not have it. Strictly business directories are all excluded.

A word about the collations: Leaves or pages of advertisement are included, except in a few possible cases of end leaves which may have been used as advertisements and removed in rebinding the copies. Most of the covers were also embellished with advertisements and sometimes with illustrations. Directory illustrations are mentioned, but not those in the advertisements. The imprint data follow the order of their appearance on the title page. The collations are for the most part self-explanatory, except that it should perhaps be pointed out that two or more sets of pagination often occur in one directory, together with unpaged sections and interspersed leaves of advertisements either paged or unpaged. Thus, "Pp. [2], xi, [3], 4–72, ii, 52, and 14 leaves of advertisements" means that there are two unnumbered pages at

the front of the book, followed by eleven pages numbered i–xi with small roman numerals, followed by three unnumbered pages, followed by pages numbered from 4 to 72, followed by two pages numbered i and ii, followed by pages numbered 1–52; the fourteen leaves ([28] pages) of advertisements are, of course, unnumbered and may be interspersed through the volume unless their location is specified in the collation.

The list, arranged alphabetically by name of community, follows:

Abington, Massachusetts: *See* North Bridgewater, Massachusetts.

Allentown, Pennsylvania: *Weiss & Guth's Allentown City Directory for 1869–70.* Allentown: 1869. Pp. [10], 3–130, and 3 leaves of advertisements.

Americus, Georgia: *Americus City Directory, For 1891–92.* John N. Scarborough, Compiler. Americus: [1891]. Pp. 131.

Amherst, Massachusetts: *Ridley's Directory of Amherst.* Published by Joseph Ridley, canvassed by Wilson H. Lee. Worcester: 1873. Pp. 82, and leaf of advertisements.

Arlington, New Jersey: *See* Harrison, New Jersey.

Asheville, North Carolina: *The Asheville City Directory and Gazetteer of Buncombe County for 1883–'84.* Compiled by J. P. Davison. Richmond: 1883. Pp. 144 [3 illustrations].

Atlanta, Georgia: *Williams' Atlanta Directory, City Guide, and Business Mirror, Volume 1, 1859–'60.* Atlanta: M. Lynch, successor to W^m^ Kay, 1859. Pp. 158, [2], and list of post offices, pp. 72.

Attleboro, Massachusetts: *The Attleboro Directory, 1877–8.* Providence: E. S. Metcalf & Co., [1877]. Pp. 200.

Auburn, New York: *French's Auburn City Directory for 1857.* Syracuse: [1857]. Pp. 208.

Augusta, Maine: *The Augusta, Hallowell and Gardiner Directory for 1867–8.* By Langford & Chase. Augusta: Pierce Brothers, 1867. Pp. 182, [2], 32, [4].

Bangor, Maine: *Bangor City Directory, and State Register, 1851.* By Augustus C. Smith. Bangor: David Bugbee, [1851]. Pp. 86, [2], 36.

Bath, Maine: *The Bath, Brunswick and Richmond Directory, for 1867–8.* By Langford & Chase. Bath: John O. Shaw, 1867. Pp. 171, [1], 24.

Beatrice, Nebraska: *Beatrice Directory for 1888.* Omaha: [1888]. Pp. 182.

Belfast, Maine: *See* Rockland, Maine.

Belleville, New Jersey: *See* Orange, New Jersey.

Belvidere Village, Massachusetts: *See* Lowell, Massachusetts.

Bennington, Vermont: *Bennington Directory 1891–92.* R. S. Dillon & Co., Publishers. First edition. Albany: [1891]. Pp. 136, and 6 leaves of advertisements.

Biddeford, Maine: *See* Saco, Maine.

Binghamton, New York: *Wilson's Binghamton Directory for 1857.* Binghamton: 1856. Pp. 88.

Bloomfield, New Jersey: *See* Orange, New Jersey.

Boise, Idaho: *Directory for 1891.* Leadbetter & Walterbeek, Publishers. Boise City: [1891]. Pp. 143.

Bordentown, New Jersey: *Bordentown, Burlington & Mt. Holly Directory for 1868–69.* By J. H. Lant & Co. Bordentown: Edward Clift, 1868. Pp. 110, and 4 leaves of advertisements.

Bradford, Massachusetts: *See* Haverhill and Bradford, Massachusetts.

Braintree, Massachusetts: *See* Weymouth, Massachusetts.

Bridgeport, Pennsylvania: *See* Norristown, Pennsylvania.

Bridgeton, New Jersey: *Bridgeton, Millville & Vineland Directory, For 1869–70.* By J. H. Lant. Millville: 1869. Pp. 136, and 3 leaves of advertisements.

Bridgewater, Massachusetts: *See* North Bridgewater, Massachusetts.

Brookline, Massachusetts: *The Brookline, Jamaica Plain and West Roxbury Directory for 1868.* Boston: Compiled, printed and published by Dudley & Greenough, 1868. Pp. 204, 68, [2]. [Folding map.]

Brooklyn, New York: *Spooner's Brooklyn Directory for the Year 1822.* Brooklyn, New York: Published by Alden Spooner at the office of the Long Island Star, May 23, 1822. Pp. 70, [1]. [Map.]

Brunswick, Maine: *See* Bangor, Maine.

Buncombe County, North Carolina: *See* Asheville, North Carolina.

Burlington, New Jersey: *Burlington City Directory and Business Advertiser, from July 1871 to July 1872.* Published by Hiram S. Hart. Burlington: Free Press Association, 1871. Pp. 124, and 18 leaves of advertisements.

[See also under Bordentown, New Jersey.]

Cambridge, Massachusetts: *The Cambridge Directory, &c. for 1848.* By John Ford. Cambridge: Printed at the Chronicle office, 1848. Pp. 112, and 11 leaves of advertisements.

Camden, Maine: *See* Rockland, Maine.

Charleston, South Carolina: *The Charleston Directory.* By Jacob Milligan, Harbour Master, September, 1794. Charleston: Printed and sold by W. P. Young, 43 Broad-Street, [1794]. Pp. [5], 4–50.

The first directory issued in any of the Southern States including South Carolina.

Charlestown, Massachusetts: *The Charlestown Directory, for the year 1831.* Charlestown: Waitt and Dow, 1831. Pp. 113, and 12 pages of advertisements.

Charlotte, North Carolina: *Beasley & Emerson's Charlotte Directory for 1875–76.* [Charlotte:] Observer job office print, [1875]. Pp. 146, and 3 leaves of advertisements.

Chelsea, Massachusetts: *1847–1848. A Directory of the Town of Chelsea: with an Almanac from January, 1848.* Chelsea: Benjamin Rivers, [1847]. Pp. 112, [1].

Chester, Pennsylvania: *Directory of the Borough of Chester, for the Years 1859–60: Containing a Concise History of the Borough.* West Chester: William Whitehead, 1859. Pp. [5], 6–128.

Chillicothe, Ohio: *Chillicothe Directory, City Guide, and Business Mirror, Volume 1, 1858–'59.* Compiled by C. S. Williams. Chillicothe: 1858. Pp. 124.

Cincinnati, Ohio: *The Cincinnati Directory, Containing the Names, Profession and Occupation of the Inhabitants of the Town, &c. &c. Illustrated by a copperplate engraving exhibiting A View of the City. By a Citizen.* Published by Oliver Farnsworth. [Cincinnati:] Morgan, Lodge and Co., Printers, October, 1819. Pp. 155, [1]. [Folding plan of Cincinnati, engraved by E. G. Gridley.]

The first Cincinnati directory. The New-York Historical Society has two copies varying slightly on the last page of index [p. 156].

Columbus, Ohio: *Kinney's Directory of Columbus, for 1845–46.* Columbus: 1845. Pp. 131.

Concord, New Hampshire: *The Concord Directory, Containing the Names of the Legal Voters and Householders, &c.* Compiled by John Farmer. Concord: Printed by Hoag and Atwood, 1830. Pp. 24, 5 leaves of advertisements, and paper covers.

The first directory of Concord, New Hampshire. The front cover has a view of the State House, and among the advertisements are views of the Phoenix and Columbian hotels. The copy in The New-York Historical Society was presented by the compiler to Samuel G. Drake.

Council Bluffs, Iowa: *Directory for 1869–70.* Compiled by J. M. Wolfe. Council Bluffs: [1869]. Pp. 183.

Davenport, Iowa: *Davenport City Directory and Advertiser.* Compiled by William S. Spencer. Davenport: [1855]. Pp. xl, [13], 2–54, [1], 26, [1].

Des Moines, Iowa: *Bushnell's Resident and Business Directory.* Jos. P. Bushnell, Compiler. Des Moines: 1871. Pp. 208. [Map.]

Dover, New Hampshire: *The Dover Directory, August 1830.* Dover: Samuel C. Stevens, 1830. Pp. 96.

Duluth, Minnesota: *Duluth Directory 1882–83.* R. L. Polk & Co. and A. C. Danser, Publishers. St. Paul, Minn.: [1882]. Pp. 326, [1].

"The first edition ever issued."

Durham, North Carolina: *Directory of the Business and Citizens of*

Durham City, for 1887. Compiled by Levi Branson. Raleigh: 1887. Pp. 232.

East Bridgewater, Massachusetts: *See* North Bridgewater, Massachusetts.

Eastport, Maine: *A Directory of the Town of Eastport for 1888*. Putnam, Tower and Co., Compilers and Publishers. Portland: [1888]. Pp. 163.

Elizabeth, New Jersey: *The Elizabeth Directory for 1865. A Street Directory, &c.* By J. H. Lant & Co. New York: 1865. Pp. 108, xii, [2].

Emporia, Kansas: *General City Directory, 1883*. Compiled by J. W. Truitt. [Emporia:] 1883. Pp. 143, [6].

Fall River, Massachusetts: *The Fall River Directory, embracing a part of Tiverton*. By George Adams. Fall River: 1853. Pp. 156, and 2 leaves of advertisements.

Fayette County, Kentucky: *See* Lexington, Kentucky.

Fitchburg, Massachusetts: *The Fitchburg Directory, &c.* Published by L. C. Corbin and Stratton & Spooner. Fitchburg: [1871]. Pp. 244, and 6 leaves of advertisements.

Flint, Michigan: *Angevine & McCormick's General Directory of the City of Flint, for 1872 and 1873*. Flint: [1872]. Pp. 119.

Fort Worth, Texas: *C. D. Morrison & Co.'s General Directory of the City of Fort Worth*. Marshall, Texas: 1878. Pp. 150.

Frederick, Maryland: *Williams' Frederick Directory, City Guide, and Business Mirror, Volume 1, 1859–'60*. Frederick: C. S. Williams, 1859. Pp. 96, 72. [View of The Frederick Academy of the Visitation.]

Galveston, Texas: *Galveston Directory for 1859–60*. By W. & D. Richardson. Galveston: 1859. Pp. 92. [Folding map.]

Gardiner, Maine: *See* Augusta, Maine.

Geneva, New York: *Directory for the Village of Geneva*. W. G. Rodney, Compiler. For 1857–1858. Geneva: 1857. Pp. 47, and paper covers.

Grass Valley, California: *Grass Valley Township, California 1865*. By William S. Byrne. San Francisco: 1865. Pp. 144.

Greensboro, North Carolina: *See* Winston-Salem . . ., North Carolina.

Greensburg, Indiana: *See* Shelbyville, Indiana.

Hallowell, Maine: *See* Augusta, Maine.

Harrisburg, Pennsylvania: *The Harrisburg Directory, and Stranger's Guide; with a sketch of the First Settlement of Harrisburg*. By P. Sturtevant. Harrisburg: Printed by the author, 1839. Pp. [5], 6–48.

Harrison, New Jersey: *Moffat's Harrison and Kearny (Including Arlington) Directory*. Newark: 1890. Pp. 259, [2], and 48 pp. of advertisements. [Folding map.]

Harsimus, New Jersey: *See* Jersey City, New Jersey.

HARTFORD, CONNECTICUT: *Hartford City Directory for 1828.* Published by Ariel Ensign. [Hartford: 1828.] Pp. 60.

HAVERHILL, MASSACHUSETTS: *A Directory of the Town of Haverhill.* By C. Augustine Dockham. Newburyport: W^m^ H. Huse, Printer, 1853. Pp. 120, and 2 leaves of advertisements.

This first directory of Haverhill, Massachusetts, contains an advertisement of R. H. Macy, founder of the great New York department store.

HAVERHILL AND BRADFORD, MASSACHUSETTS: *A Directory of the Villages of Haverhill and Bradford.* Lawrence: Published by J. H. Barns, 1857. Pp. 144, and 6 leaves of advertisements.

HENDERSON, NORTH CAROLINA: *See* Oxford, North Carolina.

HUDSON, MASSACHUSETTS: *See* Marlboro, Massachusetts.

HUDSON, NEW YORK: *Directory of the City of Hudson, for 1851–52.* By Parmenter & Van Antwerp. Hudson: 1851. Pp. 70.

INDIANAPOLIS, INDIANA: *Grooms & Smith's Indianapolis Directory, City Guide, and Business Mirror.* First issue. Indianapolis: 1855. Pp. 264. [Illustrations, map.]

[*See also* Logansport, Indiana.]

JAMAICA PLAIN, MASSACHUSETTS: *See* Brookline, Massachusetts.

JERSEY CITY, NEW JERSEY: *Directory of Jersey City, Harsimus and Pavonia, for 1849–50.* Jersey City: John H. Voorhees, printed at the office of the *Telegraph*, 1849. Pp. 63, [22], and 25 leaves of advertisements and slip of Robert Johnson Bookbinder.

The first Jersey City directory.

KEARNY, NEW JERSEY: *See* Harrison, New Jersey.

KEENE, NEW HAMPSHIRE: *The Keene Directory and Register, for the year 1831.* Keene: Printed for the publishers, 1831. Pp. 26, and 3 leaves of advertisements.

The first real directory of Keene, New Hampshire.

KINGSTON, NEW YORK: *The Kingston and Rondout Directory 1857.* William H. Boyd, Publisher. Kingston: [1856]. Pp. 180, 21.

LAFAYETTE, INDIANA: *Lafayette City Directory 1858–1859.* Compiled by James Sutherland. [Lafayette:] 1858. Pp. 142, and advertisements.

[*See also* Logansport, Indiana.]

LANCASTER, PENNSYLVANIA: *J. H. Bryson's Lancaster Directory for 1843.* Lancaster: [1843]. Pp. [5], 6–43, [1], and 60 pages of advertisements.

LANSING, MICHIGAN: *Brown's Directory of Lansing, Michigan.* Compiled by C. Exera Brown. Lansing: 1873. Pp. 137, [1].

LAWRENCE, MASSACHUSETTS: *The Directory of the Town of Lawrence, June, 1848.* Lawrence: Hayes, Printer, *Courier* office, 1848. Pp. 76, and 9 leaves of advertisements.

LEXINGTON, KENTUCKY: *Directory of the City of Lexington and County*

of Fayette, for 1838–'39. By Julius P. Bolivar MacCabe. Lexington: 1838. Pp. 136.

Lima, Ohio: *Lima City Directory for 1876–77.* Lima: 1876. Pp. 73.

Little Rock, Arkansas: *Little Rock, Arkansas, 1871.* Henderson & Albertson, Publishers. Little Rock, Ark.: Price & Barton, Printers, 1871. Pp. 124.

Logansport, Indiana: *Logansport City Directory, and Classified Business Directory of Indianapolis, Lafayette,* etc. M. V. B. Cowen, Compiler. Indianapolis: 1869. Pp. 354.

Louisville, Kentucky: *The Louisville Directory for 1832.* Louisville: 1832. Pp. 198. [Folding map.]

Lowell, Massachusetts: *The Lowell Directory, &c. To which is annexed a Directory of Belvidere Village.* Lowell: Benjamin Floyd, 1832. Pp. 90, and 18 leaves of advertisements.

Madison, Indiana: *Williams' Madison Directory, City Guide, and Business Mirror, Volume 1, 1859–'60.* Compiled by C. S. Williams. Madison: 1859. Pp. 95, 72.

Madison, Wisconsin: *Wm N. Seymour's Madison Directory, and Business Advertiser.* First annual edition. Madison: 1855. Pp. 192.

Manchester, New Hampshire: *A [City] Business Directory of the City of Manchester.* Published by C. A. Brown, April, 1848. Manchester: *American* office—J. O. Adams, Printer, 1848. Pp. 206.

Marlboro, Massachusetts: *The Marlboro and Hudson Directory for 1869.* Boston: Pratt Brothers, 1869. Pp. 192.

Marysville, California: *Hale's and Emory's City Directory, August, 1853.* Marysville: 1853. Pp. 133.

Memphis, Tennessee: *W. H. Rainey & Co.'s Memphis City Directory.* Compiled by E. R. Marlett & W. H. Rainey. Memphis: 1855. Pp. 255. [Portrait of M. B. Winchester.]

Meriden, Connecticut: *Directory of the City of Meriden for 1872.* Compiled by Joseph Ridley. New Haven: J. H. Benham, Publisher, 1872. Pp. 205, [1].

[*See also* Middletown, Connecticut.]

Middletown, Connecticut: *The Middletown and Meriden Directory 1868–9.* [New York:] Published by Webb & Fitzgerald, [1868]. Pp. 248.

Middletown, New York: *The Middletown Directory for 1857–'58.* By John W. Hasbrouck. Middletown, N. Y.: 1857. Pp. 161. [Map.]

Miles City, Montana: *Knight's Directory of Miles City, Montana.* Miles City, Montana: 1882. Pp. 99, [1].

Millville, New Jersey: *See* Bridgeton, New Jersey.

Milwaukee, Wisconsin: *Directory of the City of Milwaukee for 1847–'48.* By Julius P. Bolivar MacCabe. Milwaukee: 1847. Pp. 148, 91.

Moline, Illinois: *See* Rock Island, Illinois.

MONTCLAIR, NEW JERSEY: *See* Orange, New Jersey.

MORRISANIA, NEW YORK: *Henry's Directory of Morrisania and Vicinity, for 1853–4.* Morrisania: 1853. Pp. 32, and paper covers. [Folding map.]

The earliest directory printed in Westchester County, New York.

MT. HOLLY, NEW JERSEY: *See* Bordentown, New Jersey.

MUSCATINE, IOWA: *Williams' Muscatine Directory, City Guide, and Business Mirror, Volume 1, 1859–'60.* Muscatine: 1859. Pp. 91, 72.

NEW BEDFORD, MASSACHUSETTS: *The New-Bedford Directory, And the Town Register, &c.* By Henry H. Crapo. Also a list of whale ships. New Bedford: 1836. Pp. 125, 6.

NEWBERN, NORTH CAROLINA: *Chas. Emerson & Co.'s Newbern Directory, 1880–'81.* Raleigh: 1880. Pp. 157, [1].

NEW BRUNSWICK, NEW JERSEY: *A Directory of the City of New-Brunswick, for 1855.* New Brunswick: J. Terhune, 31 Albany Street, 1855. Pp. 96, and 17 leaves of advertisements.

NEW HAVEN, CONNECTICUT: *Patten's New Haven Directory, for the year 1840.* New Haven: Published by James M. Patten, 1840. Pp. 135, [1]. [Folding map of New Haven.]

NEW MILFORD, CONNECTICUT: *Ridley & Co.'s Directory of New Milford (Connecticut).* New Haven: Printed by Henry Bradley, 131 Union Street, 1873. Pp. 73.

NEW ORLEANS, LOUISIANA: *The New-Orleans Directory and Register.* By John Adems Paxton. New Orleans: 1822. Pp. 88 (preliminary matter), [152] (list of names), 100 (New Orleans register). [View of Planters' and Merchants' Hotel.]

The first directory of the city of New Orleans, the Brinley copy. (John Adems Paxton issued the Philadelphia directory for 1813. He then went to St. Louis, Missouri, and issued the first directory in that place in 1821. The New-York Historical Society possesses copies of each of these directories.)

NEWPORT, RHODE ISLAND: *The Newport Directory, 1856–'57.* William H. Boyd, Compiler and Publisher. Newport: [1856]. Pp. [2], 3–120, and 50 pp. of advertisements.

NEWTON, MASSACHUSETTS: *The Newton Directory; A Business Directory, and the Town Record.* C. C. Drew, Publishers. Newton: 1868. Pp. 216, 200, 12. [Folding map.]

NEW YORK, NEW YORK: *The New-York Directory.* By David Franks. New York: Printed by Shepard Kollock, 1786. Pp. 82.

The first New York directory.

NORRISTOWN, PENNSYLVANIA: *Directory of the Boroughs of Norristown and Bridgeport, Montgomery County, Pa. For 1860–61.* West Chester: William Whitehead, 1860. Pp. [5], ii – v, [1], 6–228, and 57 pp. of advertisements.

NORTH BRIDGEWATER, MASSACHUSETTS: *Directory of North Bridgewater,*

Bridgewater, East and West Bridgewater and Abington, for 1869 and 1870. Boston: [1869]. Pp. 336, 64, [16].

North Chicago, Illinois: *See* Waukegan, Illinois.

Norwich, Connecticut: *The Norwich City Directory, 1857.* Compiled by William H. Boyd. Norwich: John W. Stedman, Printer & Publisher, 6 Water Street, [1857]. Pp. 157, [37].

Ogden, Utah: *Ogden City Directory for 1890.* Salt Lake: [1890]. Pp. 106.

Omaha, Nebraska: *Collins' Omaha Directory. June, 1866.* N. P., [1866]. Pp. 204.

Orange, New Jersey: *Orange Directory for 1870, Also a Street Directory, and a Business Directory of Bloomfield, Montclair and Belleville.* [Compiled by T. P. Bayes. Orange: 1870.] Pp. 156, 12, and 6 leaves of advertisements.

Oxford, North Carolina: *M. C. Wallace's Oxford and Henderson, N. C., Directory, 1880–81.* Raleigh: 1880. Pp. 111, 13.

Passaic, New Jersey: *Passaic City Directory, 1882.* [Passaic: 1882.] Pp. 130.

Pavonia, New Jersey: *See* Jersey City, New Jersey.

Perth Amboy, New Jersey: *The B. & H. Publishing Co.'s Perth Amboy, South Amboy, Woodbridge and Tottenville Directory 1887–8.* Bensel & Hanks, Publishers. Poughkeepsie, N. Y.: 1887. Pp. 211.

(Tottenville is on Staten Island, New York.)

Philadelphia, Pennsylvania: *The Philadelphia Directory*, by Francis White. Philadelphia: Printed by Young, Stewart, and McCulloch, in "Chesnut street," 1785. Pp. [5], 2–98, [2].

The first American directory. Sabin [3040] notes a "List of families and other persons residing in Baltimore in 1752" but locates no copy. Scharf, in his *Chronicle of Baltimore*, says that the first directory was issued by Thompson and Walker in Baltimore in 1796.

Pittsfield, Massachusetts: *The Pittsfield Directory for 1868.* Pittsfield: 1868, John B. Haskins. Pp. xii, [2], 116, [2].

Plainfield, New Jersey: *Plainfield's Merchants' City Directory for 1875.* J. Walter Blunt, Compiler. Elizabeth: 1875. Pp. xxxviii, 220, [4].

Includes a number of neighboring towns.

Plymouth, Pennsylvania: *The First Annual Directory of Plymouth Borough, Pa., 1899.* Wilkes-Barre: David Thomas, 1899. Pp. [3], 4–96, 2 leaves of advertisements, and xvi pp. of advertisements preceding title.

Port Huron, Michigan: *Brown's City Directory of Port Huron, Mich.* Compiled by C. Exera Brown. Port Huron: 1870. Pp. 112. [Portrait of the compiler.]

Portland, Maine: *The Portland Directory, &c.* Portland: A. W. Thayer, 1823. Pp. 104, [4].

A map is mentioned on the title-page, but was never issued. There were two directories published at Portland in 1823: one by Thayer, the other by J. Adams, Jr.

Poughkeepsie, New York: *C. P. Luyster's Directory for the Village of Poughkeepsie. July 1843.* Poughkeepsie: [1843]. Pp. 22, and paper covers.

Putnam, Connecticut: *Resident and Business Directory of Putnam, Conn.* Compiled and published by E. P. Gleason, Needham, Mass., 1888. Pp. 115.

Quincy, Illinois: *Williams' Quincy Directory, City Guide, and Business Mirror. Volume 1.—1859–60.* N. P.: C. S. Williams, 1859. Pp. 155, 72.

Quincy, Massachusetts: *See* Weymouth, Massachusetts.

Raleigh, North Carolina: *Chataigne's Raleigh City Directory.* Compiled by J. H. Chataigne, 1875–'76. [Raleigh: 1875.] Pp. 234, and leaf of advertisements.

Reading, Pennsylvania: *Reading Directory and City Register, for 1856–'57.* By J. Knabb. First edition. Reading: 1856. Pp. 112, 26 pp. of advertisements at end, and 2 leaves of advertisements preceding title page.

Richmond, Indiana: *A Directory of the City of Richmond, With Historical Sketch by John T. Plummer.* Richmond: 1857. Pp. 168. Map.

Richmond, Maine: *See* Bangor, Maine.

Rochester, New York: *A Directory for the Village of Rochester.* Rochester: Elisha Ely, 1827. Pp. 141, [1], and 7 leaves of advertisements. [Folding map.]

Rock Island, Illinois: *Rock Island, Illinois, for 1855–6.* Compiled by William S. Spencer. Rock Island: 1855. Pp. 87; Moline Directory, pp. 34, and 17 pp. of advertisements.

Rockland, Maine: *The Rockland, Belfast, Camden & Thomaston Directory for 1868.* By Langford & Chase. Portland: [1868]. Pp. 242, 40, and 12 leaves of advertisements.

Rome, New York: *The Rome Directory, 1857.* Rome, N.Y.: [1857]. Pp. 154.

Rondout, New York: *See* Kingston, New York.

Roxbury, Massachusetts: *The Roxbury Directory: 1848–1849.* By George Adams. Roxbury: 1848. Pp. 102, [1].

Rushville, Indiana: *See* Shelbyville, Indiana.

Saco, Maine: *Saco and Biddeford Directory.* Saco: Cowan and Hanscom, 1849. Pp. 107.

Cover title is as given; the regular title reads, "The Business Directory of Saco and Biddeford. For the Year 1849," but it contains the names and addresses of the citizens of the towns as well and also an abridged history of the two towns.

Saint Louis, Missouri: *The St. Louis Directory and Register.* By John A. Paxton. St. Louis: Printed for the Publisher. Price $1, 1821. Unpaged: 25 leaves of names and addresses, 17 of the United States and Missouri Constitutions, 6 of miscellaneous matter, and 2 of advertising preceding title page.

The first directory printed west of the Mississippi, as well as the first of St. Louis.

It has two preliminary leaves of advertisements, notes on St. Louis, and an account of the Bank of Missouri.

Saint Paul, Minnesota: *City Directory for 1856–7*. Saint Paul: Goodrich & Somers, 1857. Pp. 199.

Salem, Massachusetts: *The Salem Directory, and City Register*. Salem: Henry Whipple, 1837. Pp. 141, [19]. [Map.]

Salem, North Carolina: *See* Winston-Salem, North Carolina.

Salt Lake City, Utah: *Salt Lake City Directory*. Compiled and published by G. Owens. N. P., 1867. Pp. 135.

Sandusky, Ohio: *Directory of Sandusky, Ohio, for 1858–9*. Compiled by M. T. McKelvey & Chas. V. Olds. Sandusky: 1858. Pp. 160, [2]. [Frontispiece.]

Schenectady, New York: *Schenectady Directory and City Register, for 1841–42*. Schenectady: 1841. Pp. 46.

Seattle, Washington: *Seattle City and King County Directory 1885–86, Volume 1*. Portland: 1885. Pp. 235.

Shelbyville, Indiana: *McEvoy's Shelbyville, Greensburg and Rushville City Directories, &c. for 1860–61*. Indianapolis: [1860]. Pp. 102.

Skowhegan, Maine: *A Directory of the Inhabitants, &c. in Skowhegan for 1888*. Putnam, Tower & Co., Compilers and Publishers, Portland, Maine [1888]. Pp. 155.

South Amboy, New Jersey: *See* Perth Amboy, New Jersey.

Springfield, Illinois: *Directory and Sangamon County Advertiser, for 1855–6*. Compiled by E. H. Hall. Springfield: 1855. Pp. 63 and advertisements. [Map.]

Springfield, Massachusetts: *The Springfield Almanac, Directory, and Business Advertiser, for 1845*. Springfield: V. W. Skiff, 1845. Pp. 128, [2].

Steubenville, Ohio: *Steubenville City Directory for 1875–6*. Compiled by Joseph B. Boyle & J. M. Russell. Steubenville: [1875]. Pp. 148. [Frontispiece.]

Stillwater, Minnesota: *Stillwater City Directory for 1881–82*. Compiled by C. Wright Davison. Minneapolis: 1881. Pp. 179.

Probably the first Stillwater directory.

Syracuse, New York: *Daily Journal City Register and Directory for 1851–'52*. Syracuse: 1851. Pp. 198, [1], 66, ii.

Terre Haute, Indiana: *City Directory, and Business Mirror, for 1858*. Compiled by Henry McEvoy. Terre Haute: 1858. Pp. 164. [Map.]

Thomaston, Maine: *See* Rockland, Maine.

Tiverton, Massachusetts: *See* Fall River, Massachusetts.

Toledo, Ohio: *Hosmer & Harris' Toledo Directory*. [Toledo:] 1858. Pp. 294. [Two folding maps.]

Topeka, Kansas: *Biennial Directory of the City of Topeka.* Compiled by Samuel Radges. Topeka: 1870. Pp. 278, [1].

Tottenville, Staten Island, New York: *See* Perth Amboy, New Jersey.

Trenton, New Jersey: *The Trenton City Directory 1857.* Compiled by William H. Boyd. Trenton: [1857]. Pp. 221, and 21 pp. of advertisements.

Pages [145]–195 contain a history of Trenton.

Vineland, New Jersey: *See* Bridgeton, New Jersey.

Walla Walla, Washington: *Walla Walla City and County Directory for 1900–1.* Farr & Nicar, Publishers. Walla Walla: 1900. Pp. 289.

Waterbury, Connecticut: *The Waterbury City Directory, and Business Advertiser.* Hartford: Fitzgerald & Dillon, Publishers, 1873. Pp. 168, [2].

Waukegan, Illinois: *City Directory including North Chicago 1895–6.* [Chicago:] Whitney Publishing Co., [1895]. Pp. 210.

West Bridgewater, Massachusetts: *See* North Bridgewater, Massachusetts.

West Chester, Pennsylvania: *Directory of the Borough of West Chester, for 1857.* Wood & James, Publishers. West Chester: 1857. Pp. [5], 6–160, and leaf of additions and corrections.

West Roxbury, Massachusetts: *See* Brookline, Massachusetts.

Weymouth, Massachusetts: *The Weymouth, Quincy, and Braintree Directory for 1870–71.* Boston: Compiled, printed, and published by D. Dudley & Co., 1870. Pp. 292, 55, [13]. [Folding map.]

Wilmington, North Carolina: *Directory of the City of Wilmington, North Carolina 1883.* Raleigh: Richards & Co., 1883. Pp. 195.

Winston, North Carolina: *See* Winston-Salem, North Carolina.

Winston-Salem, North Carolina: *Chas. Emerson's & Co.'s Winston, Salem & Greensboro, Directory, 1879–'80.* Raleigh: 1879. Pp. xxii, 157, [1], 13, [1]. [View of Salem Female Academy.]

Woburn, Massachusetts: *The Woburn Directory, &c. For the year Commencing June 1, 1868.* Woburn: John L. Parker, 1868. Pp. 184, and 2 leaves of advertisements.

Woodbridge, New Jersey: *See* Perth Amboy, New Jersey.

Worcester, Massachusetts: *The Worcester Almanac, Directory, and Business Advertiser for 1844.* Worcester: Henry J. Howland, [1843]. Pp. 117, [2].

EDMUND BRAMHALL CHILD III

1864–1946

BY HIS last will and testament Edmund Bramhall Child, the third in succession to bear that name, confirmed his gift to The New-York Historical Society of his life-time's collection in the varied fields of his interest. He was born, as he said, with the instincts of a squirrel and from the day he reached his majority, in 1886, began to collect everything he could lay his hands on relating to the five grand passions of his life. These were:

MR. CHILD IN THE TITLE ROLE OF "THE MIKADO"

THE BRONX. Mr. Child lived most of his life in his ancestral home, East 169th Street and Franklin Avenue, Morrisania, where he was born, July 11, 1864. "His house," wrote one of his life-long friends,* "became a regular Private Museum . . . overflowing with trophies," including many old musical instruments, two grandfather's clocks, Revolutionary muskets, etc. And from Valentine's *Manual* we learn:

> The Garden was alive with surprises. Ionic Columns blended into a charming Pergola, close to a rural Rustic Bridge. A large Cupola formed a Summer House, while a picturesque log-cabin exuded the aroma of the Adirondacks, far away.
>
> Decoy ducks, iron dogs, were close to a well-stocked Greenhouse,

* Mr. Randall Comfort, whose Grandfather Randall's mansion provided the cupola which graced Mr. Child's garden. Mr. Comfort's biographical sketch of Mr. Child and the obituary by Mr. Storrs Henry Seeley, another of Mr. Child's old friends, provided, with Mr. Child's scrap books, many of the biographical data for the present appreciation.

EDMUND BRAMHALL CHILD III
As the Judge in "Trial by Jury"

while a Heroic Statue rose on the lawn, with a sparkling fountain at its top.

His affection for his neighborhood community, beyond active participation in its religious, musical, theatrical, and social life, was expressed in collecting broadsides, news clippings, photographs, biographical pieces, real estate notices—a half century's record of Bronx history during the period of its growth from countryside to metropolitan borough.

Churches. Throughout his long life, Mr. Child's interest in the history of New York churches and particularly in their musical functions never flagged. Beginning in 1886 as organist of St. Paul's Episcopal Church in The Bronx, later as long-time treasurer of St. John's Episcopal Church in Greenwich Village, and always as an able and active choirmaster, Mr. Child made it a practice to attend historically important services and celebrations of all churches within the city, whatever their denomination, and, of those he could not attend, to acquire whatever printed ephemera might be available. The result is an important collection of New York City church-history sources, supplemented by much related secondary material.

Music. Mr. Child's musical interest was not confined to choir and organ but early in life brought him into active association with such musical groups as the Haydn Society, the Madrigal Society, and the New York Oratorio Society, of which he was long a director and during the last year of his life an honorary member. He often told how, as early as 1892, during the great Patti festival, he sang with the divine Adelina at the height of her popularity, in Madison Square Garden, the Metropolitan Opera House, and the then-new Carnegie Hall. In 1895, a local publication asserted that "No singer has a stronger hold on the hearts of our people than Mr. Child." He was the intimate of many of the musically great of his time and the programs and clippings he preserved not only attest his own performances but record in large measure the singing life of the city. In particular, he collected sheet music reflecting popular tastes and associated with the events and personalities which aroused his enthusiasm.

Gilbert and Sullivan. Mr. Child was a collector and performer of his much-loved Savoyards throughout his adult life. His first part, at a time when he was barely come of age, was the title role in "The Mikado" presented in 1886 by the Morrisania Mikado Club. During the next half century he played the baritone leads in possibly hundreds of amateur Gilbert and Sullivan productions, but the high point in his operatic career was reached in 1896 when he sang the role of Bunthorn in "Patience" at the Metropolitan Opera House. Mr. Child was as enthusiastic a collector as he was a performer. He said that at one time he could have costumed any one of the major operettas from his own costume collection. His final holdings in Gilbert and Sullivan programs, critiques, photographs, music, and secondary works are reputed to be among the most comprehensive ever assembled.

Theater. From operetta to amateur theatricals was but a step, and from amateur acting to passionate interest in the professional stage, another. Until recent years Mr. Child was a front-row first-nighter at practically every opening, whether on Broadway or in the experimental playhouses. His collection records them all, as well as the history of the theaters in which they were performed and of the actors and actresses who played in them.

During the final decade of his life Mr. Child devoted his entire interest to The New-York Historical Society, where he could be found almost daily working among his collections, adding to them constantly, filling the gaps, classifying, readying them for posterity. There remain still to be classified thousands upon thousands of volumes, and literally hundreds of thousands of clippings, broadsides, photographs, programs, prints, and other ephemera which record those aspects of the city's life he so avidly followed during a long and active career.

His memory remained fresh, his interest keen, his mind alert to the end. Edmund Bramhall Child died February 11, 1946, aged eighty-one years, leaving a heritage of value to future historians of the city he loved.

Charles E. Baker

BOOK REVIEWS AND NOTICES

The New York Privateers, 1756–1763; King George's Private Ships of War which cruized against the King's Enemies: The Duke of Cumberland, The Tartar, The Harlequin, The Sturdy Beggar, and many others—about 200 in all. By Stuyvesant Fish. Privately printed by the George Grady Press in a limited edition of 400 copies, New York, 1945. 100 pages, indexed, with ten illustrations.

In a sleek little volume well illustrated and documented, Mr. Stuyvesant Fish, grandson of the United States Secretary of State in the cabinet of President Grant during both terms (Hamilton Fish 1808–1893), speaks out convincingly concerning the importance of the Port of New York in early maritime history. In his *Foreword* he states his thesis:

> This book is dedicated to the People of our great state of New York [*the same grandfather was Governor in 1849 and 1850*], in a small way to make up for the bashfulness of our historians who swallowed the tall tales of the exploits of the Sons of New England but overlooked even greater deeds of our Native Sons.
>
> New York was the first Colony to establish religious freedom, the public school (a product of Holland, brought to these shores by the Dutch), and "Freedom of the Press." We have been told these facts in little pamphlets, the contents of which never rated a school book.
>
> Massachusetts boasts of her men and ships while all that history says of early New York shipping ventures is that Captain Kidd, before he went a-pirating had a house on or near the site of the New York Stock Exchange. As a former member of the Exchange, I enjoy this fact.
>
> New York had more ships and men on the seas during the French and Indian Wars than any other Colony. Of these ships and men, and the record of their activities which has long been neglected, I give a brief account.

In breezy style Mr. Fish tells of the salty, bloody, cannon-flashing days aboard the privately owned ships, sloops, brigantines, and schooners which from 1756 to 1763 had taken out privateer licenses in New York. An actual count of all the sailing vessels mentioned gives a total considerably in excess of the "about 200 in all" mentioned on the title page of the book; there were actually 310. These were owned by 164 separate individuals, many of whose names have a familiar ring, such as: Alsop, Arnold, Aspinwall, Barclay, Bayard, Beekman, Bogart, Campbell, Carrol, Constantine, Cruger, Cunningham, Cuyler, DeLancey, DePeyster, Gouverneur, Gwinnett, Hamilton, Hartley, Jefferson, Kipp, Lispenard, Livingston, Low, Nicholl, Pintard, Provost, Rutgers, Schermerhorn, Schuyler, Stevens, Ten Eyck, Van Brunt, Van Dam, Van Horne, Van Zandt, Waddel, Walton, Watts, etc.

As for the ships' officers, they are largely listed as "Capt." with here and there an occasional "1st Lt." and "2nd Lt." Again the names sound like old New York with English and Scotch names predominating.

The names of the vessels themselves sound much more romantic than the gory pirating sea battles they fought with French ships which were forced in most cases to give up their cargoes to the New York crews. These fast-sailing looters carried anywhere from six to thirty-four guns each and up to 150 men in a crew. "Charming" seems to have been a popular appellation; there are "Charming" Becky, Betsy, Fanny, Molly, Peggy, Polly, and *seven* "Charming" Sallys, these latter with a total of 78 guns with which to "charm" the French.

Other gun-packing feminine romancers have such disarming names as: Elizabeth and Mary, Lovely Martha, Lovely Polly, Mary and Ann, Polly and Fanny, and Susanna and Anne, but for the most part the names are sturdy ones, well known to English sea power: Amherst, Defiance, Duke of Cumberland, Duke of York, Earl of Halifax, Enterprise, Essex, Fortress, George, Grand Duke, Hercules, Hibernia, Hornet, King William III, Live Oak, Lord Howe, Mars, Neptune, Oliver Cromwell, Prince Edward, Revenge, Tartar, Terrible, York, etc.

The New York Privateers began their activity when news came in July 1756 that England had declared war on France. The Seven Years War started at New York with fifteen ships ready for the high seas within a week after the news was received; they were ready, as Mr. Fish states, to go on "Cruizes of reprisal against His Majesty's Enemies." The New York ships—310 of them—had hundreds of guns and "fifteen to twenty thousand fighting men."

The main profit of the captures was the value of the prize and cargo, Mr. Fish points out, and added to this was the government bonus paid for the number of the enemy captured and the guns on the captured vessels. Thus the "social register privateer owners" profited. "Among their number were two signers of the Declaration of Independence [Philip Livingston and Button Gwinnett], and seventeen members of the Vestry of Trinity Church which testifies to the fact that this pursuit was considered a highly honorable one."

Mr. Fish gives in considerable detail the ups and downs of the ship *Duke of Cumberland*, based on the log kept by Captain James Lilley who advertised for recruits in the *New York Mercury* for December 4, 1758, as follows: "The Privateer Ship, Duke of Cumberland, Captain James Lilly, Mounting sixteen six-pounders, and is to carry 120 men: Is now lying at the Watering-Place, and will proceed on her intended Cruize in a Week from the Date hereof: She is a compleat Ship and a prime sailer. All Gentlemen Seamen and others, who intend making a Cruize, are desired to repair on board." This private ship of war was owned by David

Provost and Philip Cuyler of New York, who, with their captain, were classified by Mr. Fish as of "those who helped the English Navy and took their pay in enemy prizes captured in a fair fight." The log of this ship is one of the many prized possessions of the ever-increasing collections of The New-York Historical Society, and according to Mr. Fish, is unique. To quote him: "After a diligent search I find no other privateer's log of this period. The New York Public Library, the Newport Historical Society, the Redwood Library, the Charleston Historical Society, the Peabody Museum and the Essex Institute of Salem, Tulane University, the New Orleans Historical Society, and the Savannah Historical Society have no privateers' records of the period of this global Seven Years War. The very existence of the Log of the *Cumberland* testifies to the fact that the acts of this ship were honorable and aboveboard. Many other logs, lest they be used as evidence in court against the owners, were hidden or destroyed."

The first entry is dated "Saturday the 23d Day of December, 1758," and tells of starting out in "fine clear weather and cold" and of passing Sandy Hook. The next entry is tragic and short, but complete: "Remarks . . . Sunday 24th Dec 1758. At one P M Richard Kelly fell over Board, therefore hoisted the Yaul out immediately, brought him on Board and hoisted the yaul in. – At 2 P M said Kelly dyed . . . at ½ past 5 P M buried said Kelly." The cruise continued until May 20, 1759, and resulted in the capture of two French ships, the *Dolphin* and the *Eagle*, somewhere between Cape St. Nicholas and Monti Cristi. This engagement resulted in the wounding of only one member of the crew but the ship itself suffered considerable damage which is described in the log in terms mysterious to a landlubber: The *Cumberland* "had her foremast shot through above the Partners, and [was] wounded in the Head below the Rigging, her Trussel Trees very much damaged, and her Shrouds, forestay and Backstays shot away with the main Topmast stay Sail." We are not quite sure of ourself at this point but venture the guess that it took most of the remainder of the year to overcome these mysterious difficulties, as the second cruise did not start until one year after the start of the first cruise, namely, 23rd of December, 1759.

Again tragedy struck before she really felt the full breeze of the high seas. On Christmas Day it was discovered that "In the Night Moses Boggs dyed suddenly . . . Buryed aforesd Moses Boggs abt Noon." (The record sayeth not, but here again an unfortunate crewman doubtless suffered a malady which would not respond to the liquor cure.) A week later another member died of the smallpox and was hastily "buryed." They boarded the Brig *Lucy* from Dublin, found illness on board, loaned their doctor for a quick consultation, and were off to capture a French ship disguised as Spanish. Soon after, in the dead of night, three members of

the *Cumberland's* crew broke into the Captain's cabin and mutinously demanded that the gold found on the French prize be apportioned equally among the crew. Mr. Fish says "the captain casually remarks that he switched them about the head with his cane and put them in irons. This attack on his person made no more impression on him than the entry of April 30, 1759, 9 P. M.: 'Saw a remarkable Star having a long bushy Tail to Eastward.' " In a footnote Mr. Fish says, "This 'star' was undoubtedly Halley's Comet, which made its first appearance in that year after Halley's prediction, three quarters of a century earlier, that it would return. Photographs of the Comet taken during its last appearance in 1910 show it to have such a tail as Captain Lilley described." The last entry in the *Duke of Cumberland's* log book is for July 7, 1760. Later she was reconverted to peacetime pursuits and became a mail packet to England.

Mr. Fish says in conclusion, "The courage and daring of our Privateers didn't stop with the signing of the peace. They who had topped the scales in favor of the Mother Country, now began to feel their strength. In events which led up to the American Revolution, these men who had fought the storms, the sea and the French, turned to fighting each other as they became Tories or Patriots as the case might be. Always men of action, they fought their way through another seven or eight years of conflict in which brother fought brother and father fought son. These were the men who formed the nucleus of the armies and navies of the Revolution. And today, almost two hundred years later, every Man-of-War that flies the flag of the United States of America, draws its discipline and fighting spirit from these Privateers of the Seven Years War—the Forefathers of our Navy!"

New York University LeRoy E. Kimball

Soldier of Liberty, Casimir Pulaski. By Clarence Augustus Manning. (New York: Philosophical Library, 1945. 304 pages, port. $3.00.)

Professor Clarence Manning has been so devoted to the memory and achievements of Casimir Pulaski, it was quite natural that one day he would write a book about him. We are glad that he did not wait longer, for never was there a better time for Americans to become acquainted with the young Polish soldier who, during the trying times of our struggle for independence, took his stand alongside George Washington and gave everything he had to the cause of freedom.

Born on the family estate of Winary in south-central Poland on the 4th of March, 1748, Casimir Pulaski, well educated, energetic, an ardent patriot, was the possessor of ideas, with the courage not only to express them, but to fight for them. We find him, at the age of twenty, associated with the Confederation of Bar, having for its object the maintaining of

Polish Nationalism and the repudiation of a treaty signed under Russian compulsion which interfered with this, as well as with their freedom of worship. The aims of the Confederation were therefore religious and nationalistic. The King, at the time, was under the domination of Russia, and Pulaski, with other patriotic noblemen, was determined to restore the glory of an earlier Poland.

A partisan warfare was kept up; a revolt started in Lithuania; the Russians were driven across the Vistula; and finally Pulaski was accused of planning the abduction of King Poniatowski from Warsaw. Historians have since cleared Pulaski of all participation in that plot. Nonetheless, his estates were confiscated, a price was set upon his head, and he fled to Turkey. From there he journeyed to Paris, met Benjamin Franklin, became interested in our struggle for independence, and sailed for America to join Washington in 1777.

How well he acquitted himself, as a staff officer, as a brigadier general in charge of cavalry, and later as commander of the corps made famous as the Pulaski Legion, we all know. During the siege of Savannah, he rendered great service, and in the assault of October 9, 1779, he commanded both the French and American cavalry. Toward the close of this action he received a shot in the upper part of his right thigh and died two days later aboard the U. S. Brig *Wasp*, where he was taken for medical care, and his body was buried at sea.

That, in brief, is the story of Count Pulaski, and Professor Manning has earned our gratitude in bringing it so interestingly to our attention, with a very gracious foreword by Hugh Gibson too.

Ormond Beach, Florida GEORGE A. ZABRISKIE

The Perilous Fight, Being a little-known and much-abused chapter of our national history in our Second War of Independence and a true narrative of the Battle of Godly Wood. By NEIL H. SWANSON. Illustrations by John G. Stees; maps by Frank Onken. (New York: Farrar & Rinehart, 1945. xiii + 555 pages, illus., maps. $3.50.)

Happy indeed is this combination of the most painstaking and exhaustive research and an impelling literary style. With the vehemence of a crusader the author carries through his task of disabusing the "much abused chapter of our history" concerned with the Battle of Bladensburg, the burning of Washington, and the attack and repulse of the British at Baltimore, during the months of August and September, 1814. That this "chapter" is a minor one would be denied by the author, whose thesis is that these events have been neglected, belittled, and grossly distorted from their true importance in determining the outcome of the War of 1812.

The foreword is entitled, "Truth is Stranger Than History"! In that vein we find that the book "is an attempt to place the birth of the national anthem in its actual setting of events. And because the whole truth can be told only in terms of the human beings who took part in these events, this book is also an attempt to tell what the late summer days of 1814 meant to the men and women who lived through them." A careful reading of the 515 pages which follow leaves the reader feeling that he too has lived through those tense but misunderstood days.

We move out to Bladensburg with a "paper army" and its "paper general" to meet the British advancing on the capital. General Winder receives the author's minute scrutiny for his part in ordering the retreat with which the rout began—and does not increase in historical stature thereby! When we learn how ineptly the raw recruits and the militia were prepared and how bunglingly they were handled we wonder that they stayed on the field long enough to contact the enemy, let alone to resist him. The "disorderly rout" was unquestionably the fault of those in command, for the troops (if such they could be called) were willing to give more than their leaders asked. General Winder's orders precipitated the disgrace, and he was aided and abetted by meddling officials at Washington. For these the author harbors no patriotic sentimentality. Then, with the capital in flames and the British hurriedly retiring to their fleet, our story jumps northward to Baltimore, for there a surprise awaits us.

That surprise is a new national hero—of full stature, calmly waiting to step out of his century-long obscurity. Major General Sam Smith, "ironmaster, merchant, soldier, politician," trusted by Washington during the Revolution, trusted by Marylanders as Representative and Senator, becomes now the savior of Baltimore. The pages roll on unimpeded by the infinite care and painstaking research given each detail. If the burden of proof occasionally becomes burdensome, not so do the man-descriptions. Accustomed as we are to think of the characters in history as actors, it is stimulating to find an author who confides: "They remind me of men I knew." Mr. Swanson evinces a profound sympathy for those militiamen, unmentioned in the "significant, dignified books," who rush from their homes to save their city (one of whom, "in a funny hat . . . didn't have time to finish his Sunday dinner before he went out to be shot").

Sam Smith, the old veteran, the businessman, proceeds to organize the city's defense and so precisely to anticipate the moves of the attacking British fleet and army that they retire in tacit defeat. Thus is Francis Scott Key provided with the inspiration for our national anthem.

The care with which the author has drawn his conclusions is indicated in the thirty-seven pages of notes at the end of the book. Those sober thinkers who demand substantiation of all statements may experience

some annoyance at being enticed from the textual continuity to look up the notes, but that is their own fault.

The engaging style of the author leavens the stilted phrasing of 1814 with flashes of contemporary simile, for the new British rocket is the bazooka of that day, and "The men of the Baltimore City brigade talk the same language that's spoken in foxholes and Nissen huts."

Audubon, New Jersey WILBUR E. APGAR

Mr. Lincoln's Camera Man: The Story of Mathew Brady. By ROY MEREDITH. (New York: Charles Scribner's Sons, 1946. 368 pages, illus. $7.50.)

The century-old house of Scribner's has brought out another in its galaxy of historical books, which will appeal to camera enthusiasts because it tells the story of a pioneer in photography whose name and work only were well known. Mr. Roy Meredith's biography is not only the life of Mathew B. Brady, but a breezy and descriptive story of fact and fancy, highly illustrated with pictures of battles and campaigns, of generals and soldiers, of camp life and marches, of statesmen and lesser celebrities which the wizard of lens and chemicals actually recorded by a new medium making the pencil and brush obsolete.

Exactly one hundred years ago Brady was beginning to make the daguerres, in his first New York studio at Broadway and Fulton Street, of the great and the little whose faces were to become his Gallery of Illustrious Americans. It was years later before the glass negative and paper print made possible his war service and for the first time the perpetuation of historical scenes during the operation of armies. Other photographers were doing the same but Brady was the inspiring leader in the difficult labors of his chosen field.

Beginning with the day in the winter of 1860 when Abraham Lincoln made his speech in New York which started him on the way to the Presidency, Brady made more portraits of Lincoln than did any other photographer, so perhaps he may justly be called Mr. Lincoln's Camera Man, and this title properly connects the artist with the great figure of the War and one of the greatest in our history. Actually President Lincoln did no more than hand over a card to the would-be official war-photographer on which he had written "Pass Brady." This informal slip of paper allowed the wagon with its photographic outfit to move freely through the Union lines. No Government funds were allocated for the purpose of preserving for posterity the scenes thus made possible.

Illustrative of the personal interests mentioned in the book, part of a chapter is devoted to the visits of Daniel Webster, John C. Calhoun, and Henry Clay to Brady's Gallery in the 1840s. The spirited details of their speech and actions, even if partly imaginative, add color to the portraits,

which are very real, and are legacies to the American people of these orators and statesmen who, with legions of others, made Brady's studios in New York and Washington popular meeting places.

The illustrations are many, both portraits and war scenes, and they are rather better than in some earlier books of similar illustrations. The claim is made of some that they appear for the first time, but the greater part are known to students and collectors. This, however, is no detraction from their interest and value. The last third of the book is devoted to pictures and their captions only. If the captions are brief it should be said that brevity is better than guesswork. Many of Brady's war negatives, referred to in the text as in the Taylor Collection, Library of Congress, were without adequate descriptions. This is also true of some of the photographs used as illustrations in the monumental ten-volume *The Photographic History of the Civil War* (The Review of Reviews Company, 1911), with the late Mr. Robert S. Lanier as Editor in Chief, in which work this reviewer had the honor of assisting and of supplying many hundreds of photographs from his own collection of Brady's negatives.

Brady's life was one of struggle, success, and defeat. He was a resourceful and courageous adventurer in the company of the very few who have blazed a trail for multitudes to follow and enjoy. It seems to be plain that only the passage of time, with its searching process of revaluation, has given to Brady's work, expressed in negatives, a financial worth which might have kept his later years free from unhappiness—a reward which his services merited. Its worth in less measurable terms has from the first click of his shutter been tremendous.

Brady's work itself we know and Mr. Meredith's long search for the real flesh-and-blood Brady gives also, in its discovering, another history of the beginning of a new art in America, a new industry now universal.

New York City FREDERICK HILL MESERVE

Preaching in the First Half Century of New England History. By BABETTE MAY LEVY. (Hartford, Conn.: The American Society of Church History, 1945. vii + 215 pages. $3.00.) ["Studies in Church History," Vol. VI. Prize Essay of the Frank Brever Fund.]

This book is the first critical and scholarly account of preaching in early New England. Dr. Levy has made a thorough study of the field. She has spared no pains in acquainting herself with the material in the various libraries. She has brought to her work an objective and understanding mind, and corrected many an error concerning her subject. She has produced a very useful introduction to the field.

In the first chapter of the book, Dr. Levy describes the educational background of the preachers, which was thorough and of the best in

England. She goes on to describe "the doctrine as it was preached." Here she corrects the common view that the early New England preachers discoursed on nothing but "Calvinism." In fact, she leans backwards in minimizing their Calvinism, and makes them sound like Pietists. However, she is right in emphasizing their practical interest in godliness and public morals. These men were deeply concerned with the success of God's cause in the New Canaan, and that meant concern with the total life of the communities in which they preached. They discoursed on "The Saintes Dignitie and Dutie," on "Christ the Fountaine of Life," on "The Saintes Iewell, showing how to apply the promise." Indeed, they denounced sin, threatened disaster, called to repentance. But their common aim was "the Conversion of a Sinner to Himself." Chapter III, "Success: the Puritan high road to damnation," describes the trials of the clergy with the prospering saints. Chapter IV deals with politics and war. The next three chapters, the best in the book, deal with the form and style of the sermons. Chapter VI, on "sermonic similitueds," is a revealing literary analysis. It shows the preachers' sensitivity to their surroundings and to the daily life of their congregations. Some of them were men of wit, and knew how to drive a point home with great force. Here is a sentence from John Norton: "It is said of one, that he would bind a dead corpse to a living man, and so he would torture them. This new man is bound to a dead corpse: there is no part of the Understanding Will, or Affections, throughout the whole man, but this dead corpse is there." Chapter VIII is on the reception of the sermons.

History, when it does more than record the factual bones of the past, still is an art rather than a science. The historian's perspective conditions the selection and organization of the material presented as history. If this perspective differs from those of the historical actors, the history written is an interpretation rather than a presentation. Such an interpretation may be revealing and interesting, but it is not a justly proportioned account. This is true of Dr. Levy's book. It informs the reader on the preachers' doctrine, and about their views on politics and war. It discusses the structure and organization of the sermons. It abstracts similitudes from many sermons and throws much light upon the preachers' attitude towards nature, art, society, etc. But the living word as spoken and heard is lost. Hooker, Chauncy, Shepard, Cotton, are left in the background, and the stage is occupied by abstractions with little life or power. This book is a very good "critical introduction." But if the reader wants to know preaching in early New England, he had better go to the preachers themselves. He will find Dr. Levy's bibliography as well as the rest of her book very helpful.

McCormick Theological Seminary, Chicago

Joseph Haroutunian

New York. Photographs by Andreas Feininger, With an Introduction by John Erskine; Picture Text by Jacquelyn Judge. (Chicago and New York: Ziff-Davis Publishing Company, 1945. viii + 103 pages, 4°. $5.00.)

"No one comes to New York for rest or relaxation," says John Erskine, introducing these dramatically splendid photo-halftones which, as portraits of the city, "strike deep. Here we see locomotion, transportation, movement either physical or mental, some kind of urge to arrive at some kind of goal"—a city "overbusy, noisy, more than a little vulgar, lacking in respect, irreverent." But that is not the whole story. . . .

Mr. Feininger's 96 large photographs, all taken within the recent past, make up a book of startling contrasts: glimpses of breath-taking architectural beauty, blighted areas falling to decay; panoramic vistas of waterfront or skyline, the blank-walled kitchen of a cold-water flat; Fifth Avenue department store, pushcart emporium; Metropolitan Opera's diamond horseshoe, Harlem nightclub or Broadway girlie show; Rockefeller Center, sidewalk shoeshine stand under a pawnbroker's awning. Chinatown, Bowery, outdoor library, fishmarket, railway terminal, theater, the unemployed in slum areas, the bankers' canyons of lower Manhattan—all are here.

Also present are a few errors—historical and otherwise. When Mr. Erskine speaks of Aaron Burr as having lived within a block of the clipper-lined wharves of South Street, he forgets that the clipper ship era did not begin until the decade following Burr's death; moreover, from 1797, when Burr lived at 10 Little Queen (now Cedar) Street, to 1836, when he died, City directories place his home at no time nearer than that. The caption under the East 86th Street view of a delicatessen store-front, p. 34, informs us that "German has been the spoken language" in this Yorkville area "since 1790"; but in that year and for some years after, the section between 67th and 90th Streets from Third Avenue to East River, now known as Yorkville, consisted mostly of waterfront estates tenanted by Beekmans, Astors, Jones's, Rhinelanders, and other Old New York families. And when the caption under the double-page "View of New York from the Foot of Great Notch Mountain near Paterson, N. J.," pp. 2 and 3, identifies Grand Central Terminal, hidden behind the taller intervening buildings west of it, as one of the skyline landmarks shown, we suspect the intended reference was to the 35-story New York Central Building which towers above the Terminal on the north.

But these are minor errors in a photographic record which should have considerable interest for architects, photographers, visitors to the metropolis or those who can never visit it—even to oldtime New Yorkers who seldom if ever get to see some of the views here recorded. In an epilogue, "Creating the Portrait of a City," Mr. Feininger tells other

photographers how he did it. The outline maps used as endpapers give a visual survey of the topographical scope of the book; the map with camera locations keyed to the pictures will prove especially helpful.

When paper and printing conditions get back to normal, it is hoped that a new and preferably extended edition may be issued at a price within the reach of a wider audience, such as Moses King commanded with his comparatively inexpensive view books of New York City in the 1890s.

New-York Historical Society — Arthur B. Carlson

The National Archives: Eleventh Annual Report of the Archivist of the United States for the Fiscal Year Ending June 30, 1945. (Washington, D.C.: U. S. Government Printing Office, 1946. vi + 86 pages.)

Here is the final war-year record of the most stupendous archival program ever undertaken by a single human agency. It speaks of records in the millions—not of documents and manuscripts—but of cubic feet! The National Government at war is the most prolific record-making machine ever devised and "the selection of the core of those records that can be permanently preserved and the accomplishment of their orderly retirement is probably the largest, the most complex, and the most important problem that has ever been faced by an archival agency." The *Report* tells how that problem is being met by the National Archives while still carrying on its routine functions of accessioning, preservation, analysis and description, and reference service. "Records did not win the war," as Archivist Solon S. Buck modestly admits, but, aside from "the long-range administrative usefulness" of those worthy of preservation, they have, more than ever before, he thinks, a tremendous "importance as sources of information about the American people and their social, economic, and political activities."

The *Report* is not, of course, confined to the problem of wartime records. New Yorkers will be interested to find in the 19-page summary of the year's accessions (Appendix VIII) a listing of the case files of the U. S. District Court for the Southern District of New York, with related docket and minute books, 1789–1912, and some earlier materials from former Colonial courts. One is forced to wonder whether it would not be better to reverse this movement of local material to the national center by a scientific dispersal of it among state and local historical societies, where it would be of easier access to those most likely to have interest in it and incidentally relieve the national repository of the unimaginable congestion reflected in this report.

New-York Historical Society — Charles E. Baker

ACTIVITIES OF THE SOCIETY

Plate, courtesy American Collector

AMERICAN SNOWY OWL

Water color by Audubon at age of 24
Inscribed in his hand "Falls of the Ohio, Dec. 29, 1809."
Unpublished prior to the current exhibition

POSSIBLY the most successful single exhibition ever to be staged by The New-York Historical Society made its bow on January 26th when 826 guests attended the private showing of "John James Audubon: The Birds of America," a display featuring 150 of the 498 original Audubon water colors in the Society's possession. Opened to the public on January 27th, the exhibition will remain on view through July 14, 1946, and has occasioned tremendous interest in art-conscious and nature-loving circles. As an index of its appeal, the gratifying rise in attendance may be cited: on the Sunday immediately preceding the public opening there were 385 visitors; on the following four Sundays the record was 1,155, 784, 1,280, and 1,186—and continues high on week days as well.

Magazines and newspapers have cooperated in publicizing this important event. An outstanding article by Malcolm Vaughan in the *American Collector* for February, 1946, has been selected by the State Department's Office of International Information and Cultural Relations as the basis of a piece to appear in the magazine *Amerika*, printed in Russian and distributed to schools, libraries, and similar institutions in Russia. It will be embellished by six color reproductions of the Audubon water colors.

Other events of the past three months and further activities of interest anticipated for the near future may be noted briefly as follows:

January 7: Mr. R. W. G. Vail, the Society's director, gave an evening lecture on the early American circus before the Rembrandt Club at the Long Island Historical Society in Brooklyn.

January 10: "The History of American Colonial and Revolutionary Flags" was the subject of a joint meeting, at 8:30 P.M. in this Society's

auditorium, of the Sons of the Revolution in the State of New York and the Society of Colonial Wars. There were three addresses: (1) "Origin of the Flag," by Major Herbert Treadwell Wade, (2) "Some Colonial Flags and their Stories," by Captain George Frederick Miles, and (3) "Revolutionary Flags," by Major Ralph W. Myers. The lectures were illustrated by replicas of the several flags, ending with the Stars and Stripes.

January 24: At 4 P.M., Mr. Vail addressed the staff wives' organization of the American Museum of Natural History, speaking on The New-York Historical Society in particular and various entertaining library adventures in general.

Also in the afternoon, an art class of the Adult Education Department of City College met in the Society's Board Room to initiate a course in this field.

During the evening, the auditorium was used by the Sons of the Revolution in the State of New York for a private meeting.

January 29: Eighteen county, borough, and town historians of New York City and vicinity met informally with interested friends at 4:30 P.M. in the Board Room. Mr. Jesse Merritt, Historian of Nassau County, presided. Following a word of welcome by Mr. Vail, Dr. Albert B. Corey, State Historian, spoke on the work of the county historians and made a plea for closer cooperation among local historical agencies. After a discussion of the best means of obtaining complete war service records in each community, the historians visited the Society's galleries, where a special exhibit of some of our manuscript treasures was on display. Refreshments were served in the Board Room.

February 5: Mr. Donald A. Shelley, Curator of Paintings and Sculpture, was the guest of Becky Reyher on WNYC's program, "Where to Take Your Children," from 10 to 10:45 A.M., and was interviewed on Audubon.

Mr. John Kieran addressed Society members and guests in the auditorium at 8:30 P.M. on "Audubon the Man."

February 11: Mrs. Bella C. Landauer was interviewed by Nancy Craig of the American Broadcasting Company at 8:30 A.M. over Station WJZ on the Landauer Business and Professional Collection.

February 15: A class from the Department of Library Science of St. John's College in Brooklyn visited the Society.

February 20: FROM STAGE TO SUBWAY, a special exhibition illustrating fifty years of New York City transit, opened in the Map and Print Room. Composed of photographs and prints tracing the advance of public conveyances from the stagecoach of 1854 to the opening of the subway in 1904, it will continue indefinitely.

Plate, courtesy American Collect

TWO AUDUBON DRAWINGS—A PASTEL AND A WATER COLOR

Left: Bay-winged bunting—*Right:* Black-throated green warbler

Displayed for the first time in the Society's current exhibition

February 26: The West Side League of Women Voters met in the auditorium at 2:30 P.M. and again on March 26.

March 4: Mr. Alexander J. Wall, Chief, Department of Education and Public Relations, represented the Society at the Park West Neighborhood Association meeting at the West Side W.M.C.A.

March 9: A business meeting of the New York Public Schools Librarians Association was held in the auditorium at 10:30 A.M., followed by talks by Miss Barck, Mr. Wall, and Mr. Shelley, and a tour of the galleries.

March 12: Mrs. Bella C. Landauer was interviewed at 10 A.M. by Becky Reyher on WNYC's program, "Where to Take Your Children."

Dr. Robert Cushman Murphy, Chairman, Department of Birds, American Museum of Natural History, spoke to members of the Society and invited guests at 8:30 P.M. on "Audubon the Naturalist."

March 16: Mr. Shelley addressed the School Art League on "Color in American Painting" at 10 and again at 11 A.M.

March 21: "Audubon" was the topic chosen by Mr. Shelley for his lecture before the American Association of University Women in the auditorium.

March 23: Mr. H. Maxson Holloway, Curator of Decorative Arts, spoke to the School Art League at 10 and 11 A.M. on "The People's Sculptor" —John Rogers.

March 30: Mr. Shelley repeated his talk on "Color in American Painting" for the benefit of additional groups from the School Art League.

April 2: Mr. William H. Ewen will speak to members and guests at an evening lecture, his subject being "Steamboat Days on the Hudson."

April 7: The Ways and Means Committee of the American Association for State and Local History will hold an afternoon meeting in the Board Room.

April 9: The Linnaean Society will hold an evening meeting in the auditorium to hear a lecture on "Audubon the Artist" by Miss Nell Dishman, librarian of the Audubon Society. The third in the series of Audubon lectures for members and guests of this Society will also be on the subject "Audubon the Artist." It will be delivered in May, speaker and date to be announced later.

April 13: Mr. Shelley will again address the School Art League on "Color in American Painting."

April 20–28: The New York Society for General Semantics will meet in the auditorium daily from 7 to 10 P.M., and on the 28th also, from 2 to 5 P.M.

May 4: Mr. Holloway will repeat his talk on "The People's Sculptor" for the School Art League.

May 7: The Collegiate Reformed Protestant Dutch Church of the City of New York is to celebrate, on May 5th, the 250th anniversary of the granting of its charter by William III, in connection with which the original charter, with additional pertinent material, will be lent to the Society for exhibition, over a two-month period. Dr. Edgar Franklin Romig, pastor of the West End Collegiate Church, will give a special talk at a time to be announced. The exhibition will open May 7.

May 11: Mr. Scott Wilson, industrial designer, is to address the School Art League in the auditorium.

May 17: Miss Dorothy C. Barck will talk on "The Relation of the Library to the Museum in Historical Societies" before the Librarians' Section of the American Association of Museums, in Washington, D. C.

June 10: The annual "Strawberry Festival" will be held. Mr. Leonidas Westervelt, Vice-President of the Society, will speak on old songs of New York, and, it is hoped, a number of the airs and ballads will be sung for the further edification of members and their guests.

June 26: Award of medals by the School Art League in the auditorium at 3 P.M.

RECENT ACCESSIONS

AMONG numerous gifts to the various collections—all of them welcome—the following are listed as of especial interest:

Volume containing transcripts of grants and indentures of real estate transfers in Harlem, New York City, 1666–1854, including property owned by John Adriance, Isaac Adriance, and others, with five maps. *Gift of Dr. Vanderpoel Adriance.*

Three order and account books of the New York City cabinetmaker, Ernest F. Hagen, 1880–85, formerly in the possession of Mrs. Lawrence F. Abbott. *Gift of The Magazine Antiques.*

Collection of books, maps, prints, and pamphlets relating principally to the history of New York City, 1738–1905. *Gift of Mrs. H. Schuyler Cammann.*

The Jenny Lind collection of the late Kitty Cheatham, including plaster bust of Jenny Lind by Thomas Ball, 1851, the shawl she wore at a London performance of *Elijah*, 1848, prints, photographs, biographies, correspondence, clippings, etc.; also photographs of Miss Cheatham and material related to her as an entertainer. *Gift of the Estate of Kitty Cheatham.*

Ivory-handled whip with inscription to President Garfield from members of the American Whip Company, Westfield, Massachusetts. *Gift of Mrs. O. G. Connfelt in memory of her late husband, Oscar Godfrey Connfelt.*

Large collection of booklets, post cards, floor plans, and magazine and newspaper clippings relating to hotels in New York City and New York and other Eastern states, systematically gathered and arranged by the donor, 1900–1945. *Gift of Mr. George B. Corsa.*

Delafield, the Family History, by Brigadier General John Ross Delafield, in two volumes, 1945. *Gift of Colonel Edward C. Delafield.*

Plaster bas-relief of the donor at the age of twelve, by Dr. Charles Hogeboom, 1871. *Gift of Mr. John A. Devereux.*

Life preserver from the schooner *Clarissa*, formerly owned by the donor, with the flag of the Richmond County, Staten Island, Yacht Club. *Gift of Mr. Paul Henry Downing.*

Daybook, July 8, 1783–April 27, 1787, and Journals Chiefly respecting Duanesburgh and Minutes of Attendance in Congress and of Other Business, June 20, 1765–March 14, 1789, of James Duane; his certificate of appointment as mayor of New York, signed by Governor Clinton, February 15, 1784; manuscript showing accounting of mayoralty finances, 1786–7; seven manuscript volumes, 1795–1843, of land rentals, bounds, dimensions, and the like for Schuyler's Patent lands, Duanesburgh, Franklin Patent, Hardenbergh Patent, Otsego County, etc., and a collection of

deeds, releases, letters patent, commissioner certificates, and similar material for lands in New York City, Ulster County, Otsego County, Mohawk Valley, Duanesburgh, Socialborough, etc.; six manuscript cook books, 1740–1858; map of Gramercy Seat Farm, New York City, belonging to the heirs of James Duane; large collection of Duane family letters, including those of James and James C.; also photographs, diplomas, genealogical records, menus, broadsides, trade cards, and pamphlets of historical interest. *Bequest of William North Duane* (great-great-grandson of James Duane, first post-Revolutionary mayor of New York).

Sampler showing New York City Hall, made by Elizabeth Jane Humers, 1828; manuscript memorandum of agreement between James Redfield and P. T. Barnum, New York, October 27, 1854; lease from Peter Gerard Stuyvesant to John B. Corlies for Lot 7 on 17th Street west of Third Avenue, New York City, September 14, 1841; guest book prepared by Sarah Cooper Hewitt and Eleanor G. Hewitt for the donor's mother, Mrs. Stuyvesant Fish, Sr., to be used for her birthday party, June 1, 1915; election warrant for aldermen, assessors, collectors, constables, and surveyors of highways in the Bowery and Harlem Division of the Out Ward, New York City, September 29, 1722, signed by Edward Blagge; *Proceedings of the Accounting Officers of the Treasury upon certain claims not admitted to be valid*, [Philadelphia, 1795]; *New York Privateers, 1756–1763*, by Stuyvesant Fish, New York, 1945; *The Diary of a Public Man*, Chicago, 1945; and 34 pamphlets relating to New Jersey banks, canals, and railroads, 1836–67. *Gift of Mr. Stuyvesant Fish.*

Pony cart made by J. B. Brewster and Company, New York, *c.* 1880, used by the children of Theodore A. Havemeyer at Mahwah, New Jersey, and Newport, Rhode Island; silk dress and cape worn by Mrs. Theodore A. Havemeyer (Emilie De Loosey, mother of the donor) *c.* 1862; and ribbon bars of the United States Armed Forces, World War II, *Gift of Mr. Henry O. Havemeyer*, whose grandfather Chevalier de Loosey's personal and official papers as Imperial Austrian Consul at New York were reported in the January issues of 1945 and 1946.

Basket phaeton made by Healey and Company in 1899, used by the donor at Newport, Rhode Island. *Gift of Mrs. Henry O. Havemeyer.*

Six Naval uniforms and accessories worn by the donor during service in World War II. *Gift of Mr. H. Maxson Holloway.*

Ten manuscript sermons of the Reverend John Moffat, great-great-grandfather of the donor and minister of the Goodwill Presbyterian Church, Orange County, New York, 1757–*c.* 1769. *Gift of Mr. Herbert Barber Howe.*

Bronze statuette of Henry Baldwin Hyde, president of the Equitable Life Assurance Society, by John Quincy Adams Ward, 1901; eight memorial volumes to Henry Baldwin Hyde, six containing memorial

minutes, telegrams, and letters of sympathy and two containing obituaries and biographical notices from newspapers and magazines; volume of photographs of the Equitable Building, 120 Broadway, New York City; and 50 photographs of noted persons, principally actors and actresses, many of them autographed for Mr. Hyde. *Gift of Mr. James Hazen Hyde* (son of Henry Baldwin Hyde).

Eight maps by Henry S. Concklin, 1885–87, of Lots numbered 2–9 of the Philipse Patent and Philipse's Upper Patent, compiled from sources 1780–1811. *Gift of Mr. John H. Iselin.*

Collection of Indian artifacts found by the donor near New Paltz, Ulster County, New York. *Gift of Mr. Frank L. Jackson.*

Collection of letters, 1834–66, mostly to John Alsop King (1788–1867), Congressman and Governor of New York, with drafts of his replies, circulars, reports, newspaper clippings, etc. *Gift of Mrs. Charles King Lennig, Jr.*

Deduction of title, maps, and descriptions of lands belonging to George Clinton and additional letters to and from Citizen Genet and Cornelia (Clinton) Genet. *Gift of Miss Catherine R. B. Mackie.*

Three photographs of the house on the south side of East 84th Street, between Avenues A and B, in 1879, when it was the residence of Mr. Henry Merz, father of the donor, and his family. *Gift of Miss Elsie Merz.*

Map of the Lutheran Cemetery, Queens County, 1851, lithographed by F. L. Mohr, New York City, with picture of the gatehouse and chapel. *Gift of the Honorable Cyrus C. Miller.*

Twenty-one periodicals published by various members, 1945. *Gift of the National Amateur Press Association.*

Miniature on ivory of Ray Boynton, great-uncle of the donor's late husband, by an unidentified artist, and a collection of jewelry, perfume bottles, and other mementoes from the family of the late Walter S. Poor. *Gift of Mrs. Walter S. Poor.*

Water-color self-portrait in the original Colonial costume worn by the donor at Mrs. Stuyvesant Fish's fancy dress ball in 1904; miniature on ivory of Joseph Bloomfield (1755–1823), great-great-granduncle of the donor, who was a major in the Revolutionary War, a brigadier general in the War of 1812, and Governor of New Jersey; four Bibles, formerly in the possession of the Parsons and Russell families; bills and receipts of Isaac Daw Russell and of his wife, New York and Port Chester, 1858–61; log book of the yacht *Ailsa*, commanded by William C. Davison, from Southampton to Greenpoint, Long Island, April 4–September 16, 1901; four volumes on art, 1858–1904; colored engraving, "The Marriage of Pocahontas," and two colored engravings, 1839 and 1841, from the Indian collection of Isaac Daw Russell; and a daguerreotype by Gurney of Jane C. Burdsall, wife of Isaac Daw Russell. *Gift of Mrs. Henry S. Redmond*

(great-great-granddaughter of Samuel Parsons and granddaughter of Isaac Daw Russell).

Fifty-three photographs showing: activities of the U. S. Army Eastern Defense Command during World War II; Lieutenant General Drum's inspection at Fort Hancock, New Jersey, April 14, 1943; Governor's Island, New York, 1942; and the work of the Interceptor Command and provisions for the defense of the Eastern Seaboard, 1942. *Gift of Colonel John R. Reitmeyer, Public Relations Officer, Eastern Defense Command.*

Three Naval uniforms worn by the donor during service in World War II; also three volumes by A. T. Mahan of the U. S. Navy: *The Problem of Asia* (1900), *Retrospect and Prospect* (1902), and *America's Interests in International Conditions* (1910), each a first edition and each inscribed by Admiral Mahan. *Gift of Mr. Abel I. Smith, Jr.*

Doll with two outfits, *c.* 1870. *Gift of Mrs. William T. Van Alstyne.*

Oil portrait of William Stephen Van Rensselaer (1886–1930), brother of the donor, by William Carter, 1929; red porphyry jar brought from China by Dr. Boudinot Atterbury, uncle of the donor; Sheffield wine cooler, marble clock set, and section of mantel from the Van Rensselaer mansion; battle flag and Company I Memorial, 1864, 39th Regiment, New York Volunteers, in which the donor's father, Kiliaen Van Rensselaer IV, served during the Civil War, and his sword; silver compote made by Ball, Black and Company, which was a wedding present to Olivia Phelps Atterbury and Kiliaen Van Rensselaer IV, parents of the donor, in 1871; autograph letter of Stephen Van Rensselaer, Brigadier General, U. S. Army, War of 1812, dated 1834; and etched view of the New York Stock Exchange by Childe Hassam, 1927. *Gift of Mr. Kiliaen Van Rensselaer.*

Nineteen letters from Private S. Cillis, 1917–18, illustrated with pen-and-ink drawings and water-color sketches of Army life during World War I. *Gift of Mr. Morris Van Veen.*

The mahogany wardrobe made by Thomas Burling, New York City, *c.* 1790, and containing his label, was reported in the January 1946 *Quarterly* as having belonged to Judge David A. Ogden (1707–1798) of Flushing, whereas it was a gift from Judge David A. Ogden (1770–1829) to his wife Rebecca Cornell Edwards, *c.* 1797, when they were married; they moved to the present site of Ogdensburg, N. Y., in 1811, whence that city's name. [The wardrobe and its label are illustrated in the *American Collector* for March 1946 in an article by Wallace Adair on Thomas Burling, the cabinetmaker.] The oil painting, "Wet Day Old New York," by Roy Brown, winner of the 1945 Allied Artists Anonymous Prize, was mentioned in the January *Quarterly*, pp. 57, 58. *Gift of Mr. George A. Zabriskie.*

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